DOCUMENT RESUME

ED 445 973 SO 031 612

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TITLE Art and the Historic Environment: A Teacher's Guide. Education on Site.

INSTITUTION English Heritage Education Service, London (England).
ISBN ISBN-1-85074-651-6
PUB DATE 1999-00-00
NOTE 42p.
AVAILABLE FROM English Heritage, Education Service, 23 Savile Row, London W1X 1AB, England; Tel: 020 7973 3000; Fax: 020 7973 3443; E-mail: education@english-heritage.org.uk; Web site: (www.english-heritage.org.uk/).
PUB TYPE Guides - Classroom - Teacher (052)
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Art Activities; Art Education; *Childrens Art; Foreign Countries; Heritage Education; *Historic Sites; *Historical Interpretation; Interdisciplinary Approach; Intermediate Grades; Primary Sources; Secondary Education; Social Studies
IDENTIFIERS *Site Visits

ABSTRACT

This teacher's guide gives practical and realistic ideas for teaching and learning about art. Creating artwork need not be seen as an activity in isolation but can be used to reinforce historical understanding or to support cross-curricular work. The aim of the guide is to help teachers recognize the potential of the historic environment to: extend students' powers of perception and expression by exposing them to new environments; introduce them to different cultures and world influences, and their reflection in the buildings of the past; and support a cross-curricular approach to historical learning. The book will help teachers plan structured art-based visits to historic sites; prepare students in school for experiences and work on site; recognize the formal graphic elements within the historic environment; collect and record visual information on site; use sketches taken on site to stimulate creative artwork; and develop ideas in school using different techniques and materials. The illustrated guide contains a variety of case studies, used by teachers, which give more detailed approaches. It is divided into the following sections: "About This Book"; "Recognizing the Formal Elements"; "Choosing Materials"; "Checklists"; "Practicing Skills"; "Looking at Buildings"; "Looking at Decorative Features"; "Planning a Project"; and "Case Studies." Contains a bibliography and resources section. (BT)

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Art and the Historic Environment: A Teacher's Guide Education on Site

Malcolm Lockey and David Walmsley

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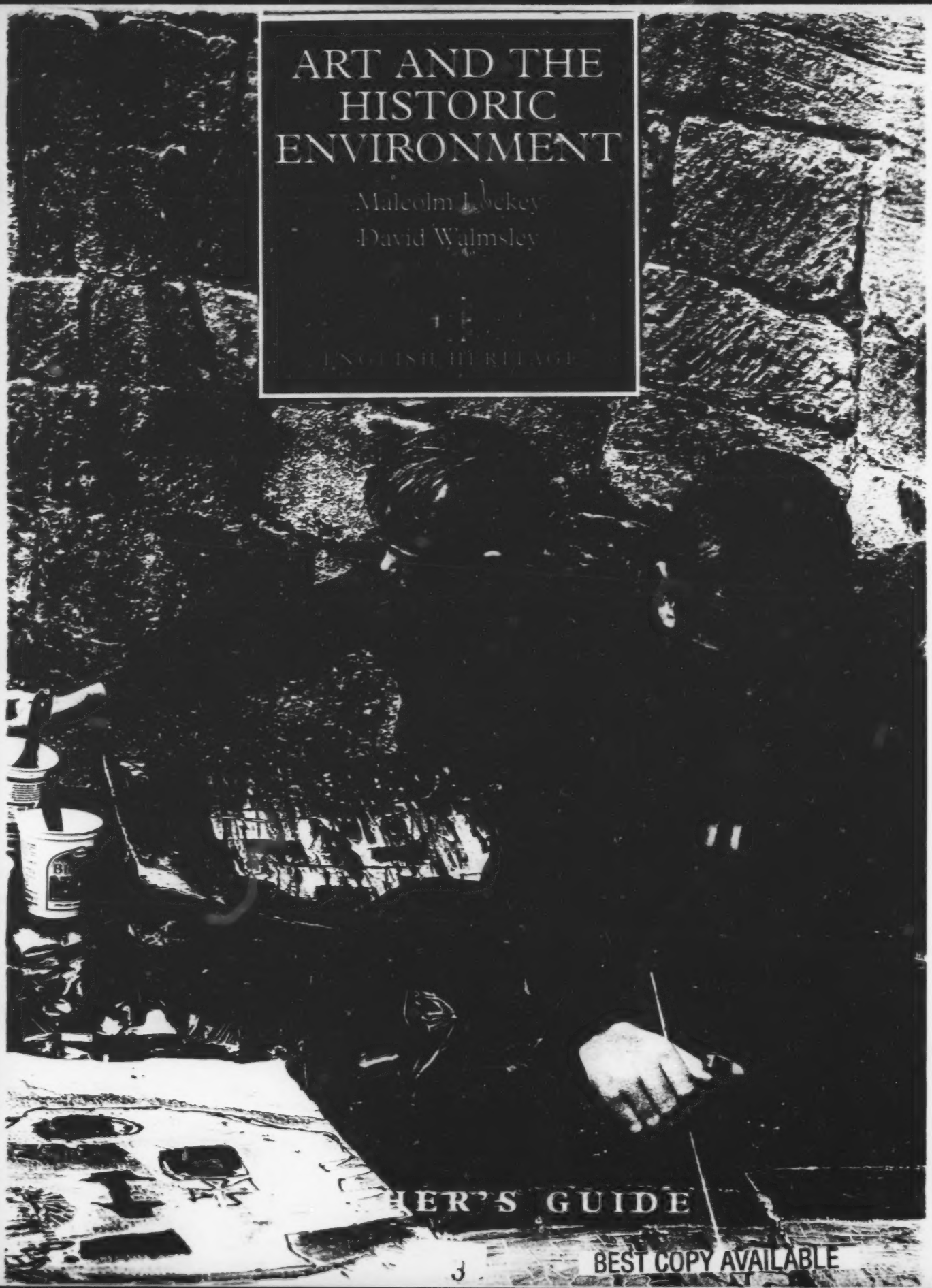

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Books in the *Education on Site* series are written especially for teachers to help them make the best use of the historic environment.

Series editor: Mike Corbishley

Cover illustrations: Analysing shape and form at a local castle (English Heritage Education Service).
Inset back: Recording the texture of different types of building materials (English Heritage Education Service).

Edited by David Walmsley
Illustrations by Dai Owen and Coral Sealey.

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Designed by Alan McPherson
Printed by Sterling Press, Wellingborough

First published 1999 by English Heritage
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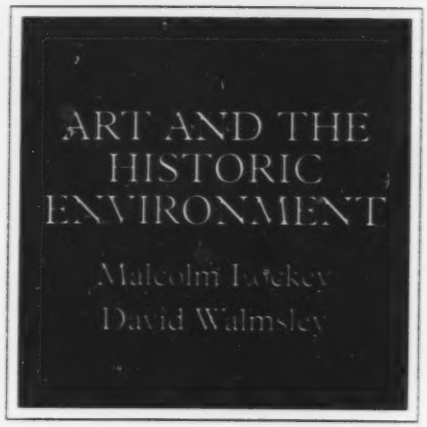
ISBN 1-85074-651-6


ART AND THE
HISTORIC
ENVIRONMENT
Malcolm Lockey
David Walmsley

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ABOUT THIS BOOK

The aim of this book is to make you feel more confident at recognising and realising the potential of the historic environment as a starting point for artwork.

The purpose of your visit could be to extend pupils' powers of perception and expression, by exposing them to new environments; to introduce them to different cultures and world influences, and the way that this has been manifest in the buildings of the past; or to support a cross-curricular approach to historical learning.

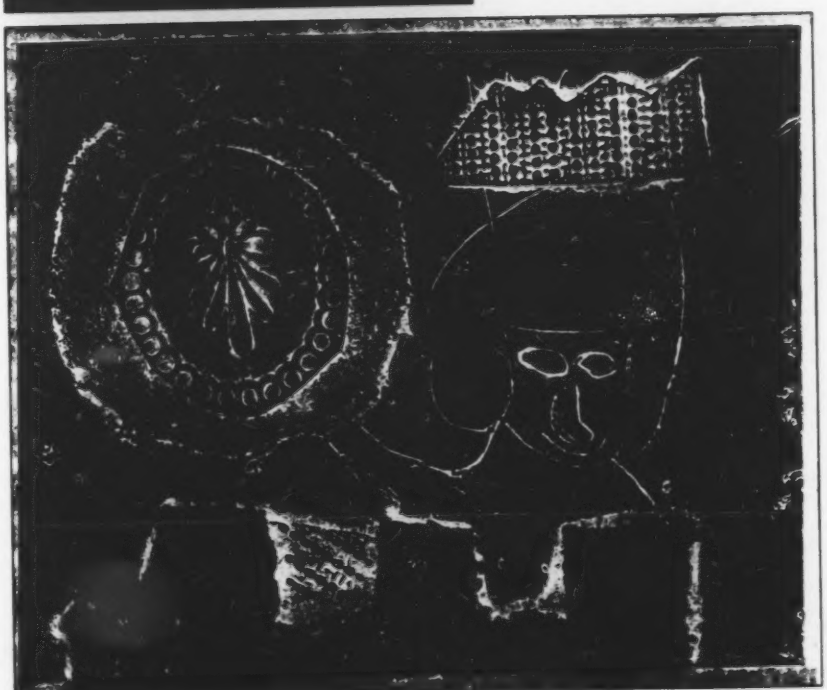
Not only can the remains be used to inspire pupils but the characters and conflicts associated with historic sites and buildings can provide a stimulating starting point.

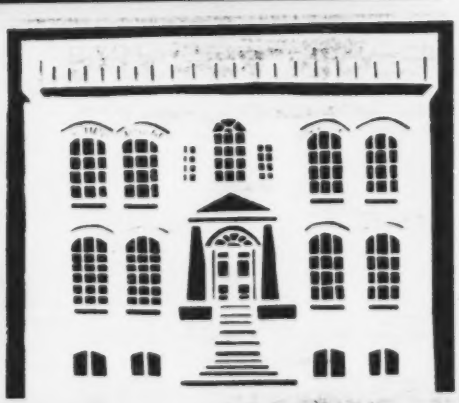
The development of artwork after a visit to a site is also a useful way for pupils to communicate their understanding of historical enquiry. This book will help teachers to:

- plan structured art-based visits to historic sites
- prepare pupils in school for experiences and work on site
- recognise the formal graphic elements within the historic environment
- collect and record visual information on site
- use sketches taken on site to stimulate creative artwork both on site and back at school
- develop ideas in school using different techniques and materials.

Throughout the book examples of pupils' work and photographs of historic sites are juxtaposed to show you what can realistically be achieved. A variety of case studies, used by teachers, gives more detailed approaches.

ABOVE: Prudhoe Castle, Northumberland.
LEFT: Milecastle on Hadrian's Wall.
BELOW: Defending Hadrian's Wall. Print made from sketches of a range of artefacts in museums attached to Corbridge Roman Site.





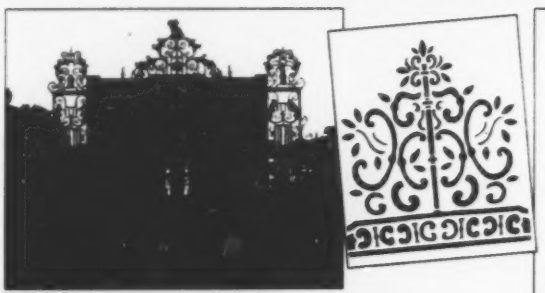
Ranger's House, Blackheath, London. The basic geometric shapes used on the façade of this early eighteenth-century house provided the ideal starting point for a simple single-colour screen print, using a stencil made from newsprint.

RECOGNISING THE FORMAL ELEMENTS

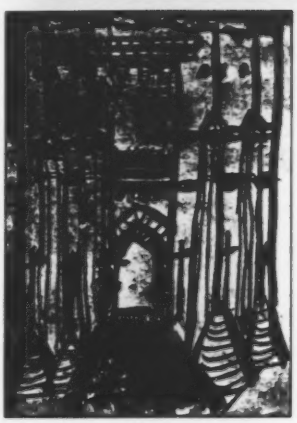
All work in art exploits qualities of line, tone, texture, pattern, colour and shape. They are known as the formal elements of art. To assist you to help pupils recognise these elements in the historic environment the following pages focus on one element and show ways that artwork has been developed around them. Recognising the potential of these elements will help you to consciously plan them into later artwork.

LINE

It is with line that many children begin to draw. Once they find that there are many types of line - thick, thin, dark, light, straight, curved, broken, rough and fading - pupils can use them to achieve different effects on historic sites.

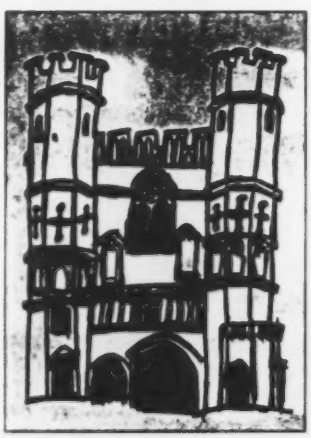


Wrought iron gates have a strong linear design, easy to replicate in many media.

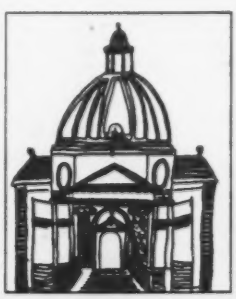


The strong physical barrier of this castle gatehouse is represented by bold use of line.

Line was used to record the intricate details of this tomb sculpture.



This line drawing was produced at school from sketches taken on site.

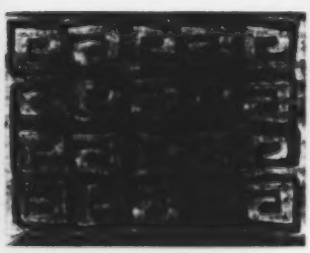


Different thicknesses of line emphasise architectural features.

Carved detail around abbey doorway.

The soft and smudgy nature of charcoal has captured the rough and worn outlines of this castle.

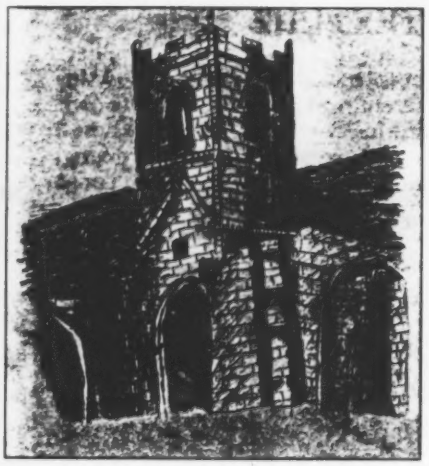
Line can be represented by media other than drawing - drinking straws are used here.



The continuous linear design of the Greek key design provided the stimulus for this potato print.

TONE

Tone is often used to record light effects. Once pupils learn how to create different tones with their chosen media they can use tones to create atmospheric effects or to make buildings and their features to look more 'solid'.



Two studies of light and shade.

The tonal variations of these arches have been recorded with a combination of different media but using only black and white - a 4B pencil, biro, charcoal, chalk and black and white crayons. Back at school this image was re-presented using paper mosaic to enhance the many different greys of the stonework. This approach could be adapted for other materials such as wood or brick.

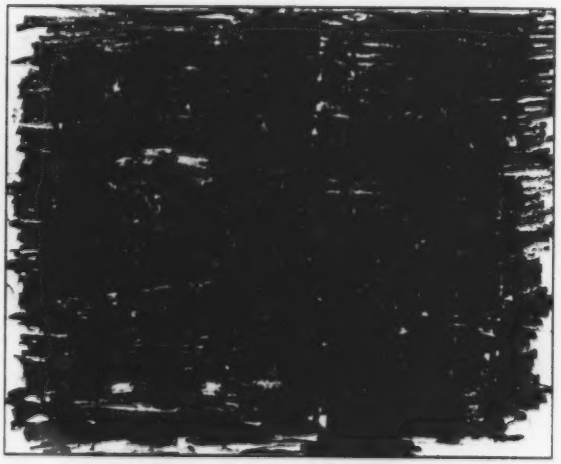
Light streaming through a door.

Looking for the differences in the light effects on each side of the octagonal towers helped this pupil make them look 3D.

Watercolour allows pupils to create an extensive tonal range.

Many historic sites have very light and very dark areas. Explore this by giving pupils a limited range of tones and asking them to exaggerate the differences.

Charcoal and chalk are ideal media for large, quick representations of dark and light areas. It encourages pupils to focus on the structure rather than the detail of the building. The 'smudgy' nature of the material allows different shades to be created and subtle graduations of tone.



The recesses and protrusions on the façade have created an extensive tonal range.

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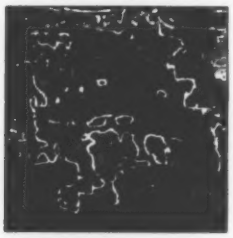
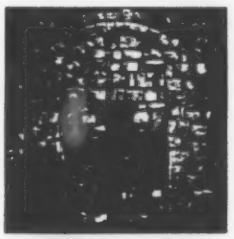
TEXTURE

Many historic buildings have been constructed using a variety of different materials. Each has its own intrinsic surface qualities. These may have been affected through time by many elements and consequently their surfaces will have changed.

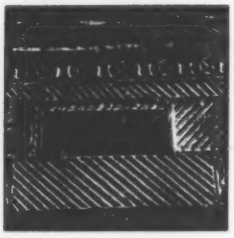
Wood.



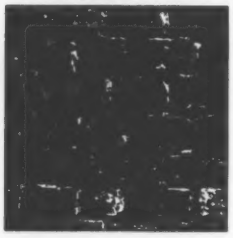
Peeling plaster.



Different types of stone.



Indented decoration.

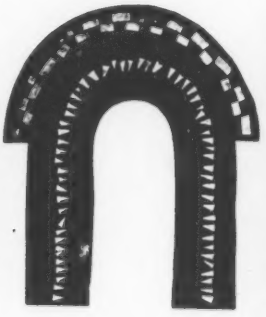


Brick.

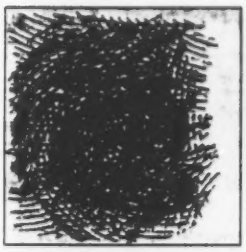
Worn surfaces.

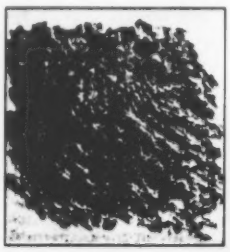
Cereals, pasta and pulses were used to recreate decorative elements for this collage.

Textures can also be applied by impressing onto soft surfaces.

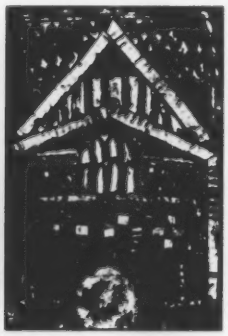


The shape and pattern of the carved decoration around this doorway at a priory has been emphasised using coloured paper. This also helped pupils appreciate how the status of different areas can be enhanced by the degree of decoration which surrounds their doorways.



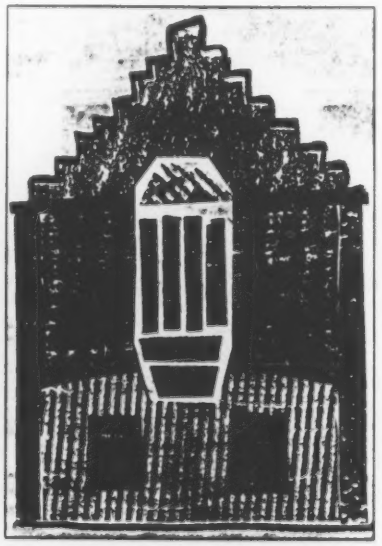


Rubbings on site clarify the differences in surface of building materials. Check first that pupils can take rubbings.



The numerous textures on the front of this building - plaster, brick, tile, timber, stone and wattle & daub - have been replicated using pasta, pulses, card and twisted foil. Allow pupils to paint over their work first using different colours before you give them the choice of spraying it one colour.

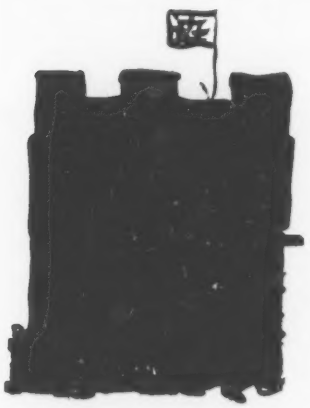
The shapes, surfaces and textures in this historic garden have been recreated back at school using locally available materials.



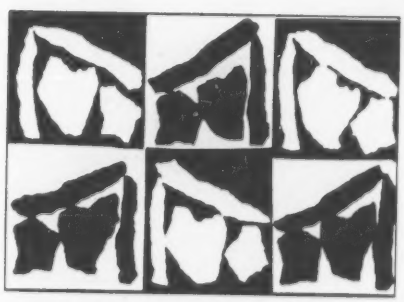
Pupils made rubbings of numerous surfaces in and around the school and their homes. On site they used these rubbings to identify the surfaces of different building materials to produce a collage based on sketches taken on site.

COLOUR

Colour is perhaps the most identifiable graphic element for pupils. What they see can be transferred directly into their artwork or they can use colour more expressively depending upon what knowledge and direction has been given.



Thick coloured brushstrokes were used to simulate the variety of reds in the rough masonry of this castle keep.



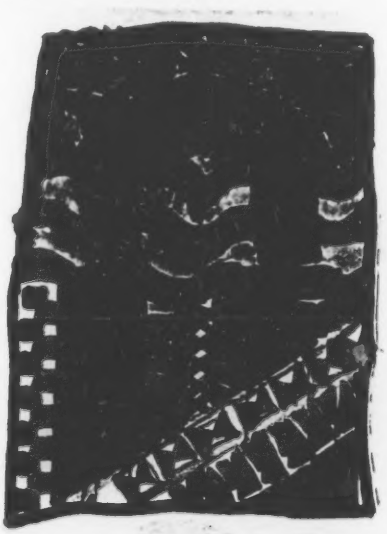
A Neolithic burial chamber provided the shapes for this pattern using complementary colours.

The decorative features of a tombstone were enhanced using strong colour.

The stones of this castle tower are not only varied in their colour and tone, but the presence of mosses and lichens have added to the variety of colours even further.

Coloured fabric was used to define the structure of this house.

Soft, pale colours create their own mood and can be achieved using watercolour.



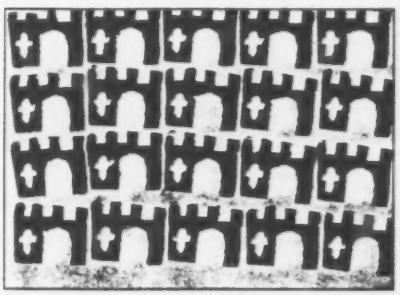
Strong colour was used to define the subtle carvings around a medieval doorway to create a design which could be used to decorate a range of products for sale in the shop.

Colour has been used decoratively to differentiate different parts of this memorial rather than to make an accurate representation.

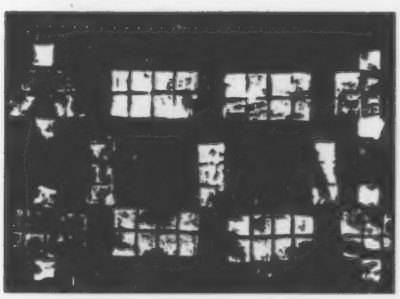
The rich colours of the interior of this temple in have influenced the choice of colour for this monoprint.

PATTERN

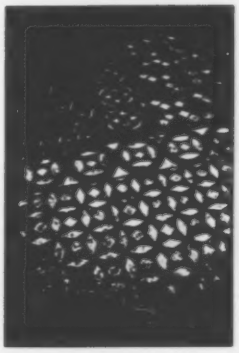
Pupils find it easy to recognise pattern. Many patterns will have been planned as part of decorative schemes, others will have been incidental. Look at how patterns repeat and how they are made up.



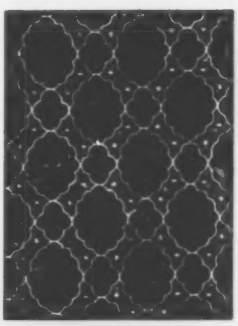
The simple shapes of this castle gatehouse were easily translated into patterned potato prints.

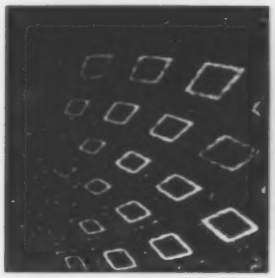


Patterns from Roman mosaics were the stimulus for these stamp prints.

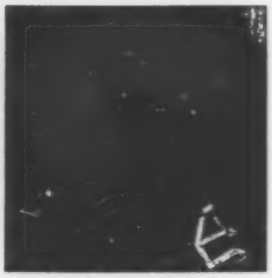


Tile mosaic floor.

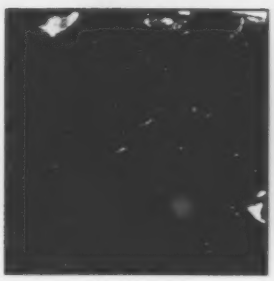




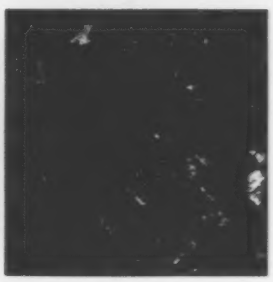
Spiral inside a dome.



Painting of a carpet.

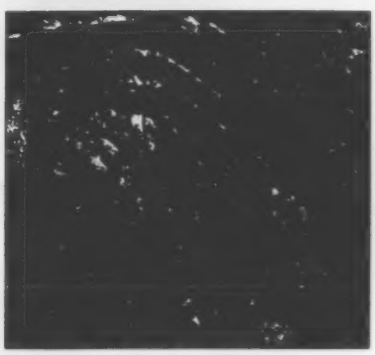


Tiles.

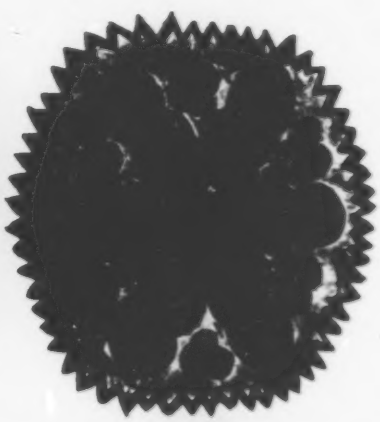


Reinforced door.

Wallpapers are an immediate source of pattern and will usually be at the eyelevel of the smallest of children.



Colour can be used to enhance patterned features recorded on site.

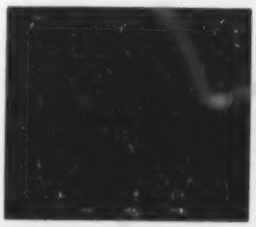


Stencilled fabric design based on the shape of the entrance into a castle keep and the patterns around it.

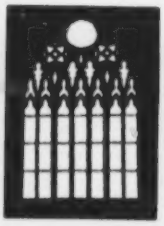
Blocks for making repeating patterns can be made from simple materials such as string, straw and thin pieces of wood.

SHAPE

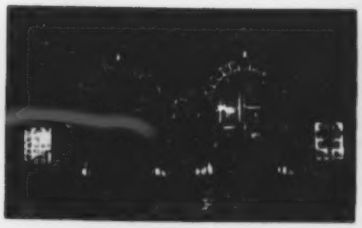
The design of buildings is an amalgam of different shapes. Pupils will find examples on buildings of shapes which have both a functional and aesthetic purpose.



Roman mosaic.



Tracery window.



Church doorways.

Tombstone.

Decorated castle doorway.

Repeated block print based on internal decoration in an historic house.

The interior layout and fittings in historic houses often have a balanced arrangement of shapes.

Producing stencils requires pupils to focus on shape. They are also an ideal way of copying and repeating surface decoration.

Simple screen print made from cutting out shapes from paper.

Cut and torn paper collages produced on site. A contextual setting gives pupils continual reference to their subject and if produced on a large scale can result in some dynamic pieces of work.

The façades of timber-framed buildings became more decorative with the desire to impress. Merchants' houses, found in many towns and cities, contain a wealth of surface ornament which you can use to reinforce line and shape.

CHOOSING MATERIALS

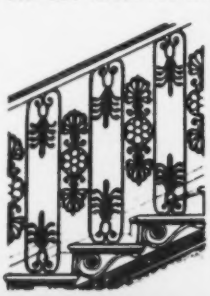
Choosing the right materials to use is essential. Whatever you choose there may be pitfalls. You should ensure that pupils practise using the materials beforehand so that they do not waste time and energy trying to come to terms with their graphic qualities or become frustrated using unfamiliar materials.

Pencils

Pencils come in differing degrees of hardness and softness - allowing pupils to build up substantial tonal variations. Do not limit the range and quality of pencils by using only HB pencils. Soft pencils such as 6B make heavy dark marks and can 'forge' an image quickly. Aquarelle pencils are soluble in water and can create delicate tonal areas. Pupils often feel comfortable using this media as they control the intensity of the mark and can easily correct mistakes.

Pens

Pens are ideal for fine detail. A ball-point pen can be used for sharp details, whereas lines made by most felt pens can be blurred, smudged and blended, by using water and a brush, to create tonal areas. Once these are dry pupils can draw over the top, adding extra details to create exciting textured images.

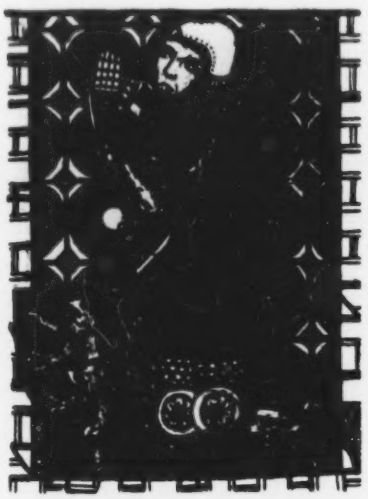


Charcoal & chalks

Chalks and pastels are intrinsically soft - allowing pupils to blend them to create soft and subtle tones. You should use paper with a rough surface to allow the charcoal and chalk to adhere to the paper. To avoid accidental smudging drawings will need to be 'fixed' with a fixative spray as soon as the work is finished.

Pastels

These can be a very dynamic medium for colour work - allowing pupils to work very quickly on a large scale. As with any other medium pupils must build up confidence beforehand, especially to explore their graphic qualities. With careful preparation beforehand pupils can use pastels to produce spontaneous bold images, requiring little development work back at school.



Watercolours

Watercolours are a compact medium for colour work - allowing pupils to create small, detailed images. Store water in plastic bottles for ease of carrying around and to avoid breakages. As with any other medium pupils need to practise watercolour techniques back in school before working on site. Watercolours allow pupils to make a personal response to a particular time, location and mood. In which case you should remember to stress to pupils that they are using this medium to record impressions of the site rather than detailed information.

Keeping paper clean

Pupils can become disheartened if they are unable to keep a white piece of paper clean when working outdoors. Explain that this is inevitable and that they could use this to their advantage by using the smudginess for atmospheric effects. Pupils may also become disappointed that their work does not turn out the way they wish. If so, stress to them that any work which they do on site is not necessarily the final piece of work but may be the starting point for more developed work back at school.

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CHECK LISTS

PRE-VISIT

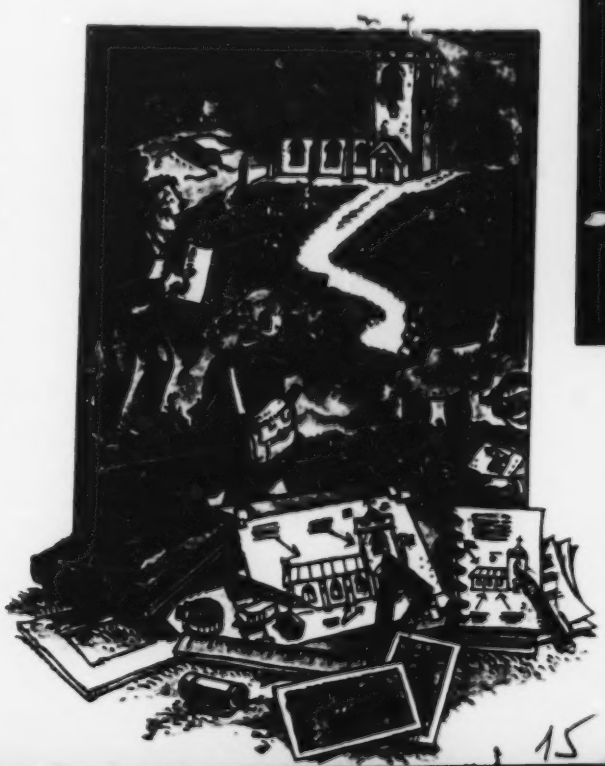
You need to make a preliminary visit to:

- select those areas where you want your pupils to work - essential for safety as well as artistic reasons
- identify the formal elements on the site which you want pupils to recognise and then use
- look for links between other periods and cultures which you can introduce early in your planning
- discuss with the custodian practical details for your visit and constraints on materials which can be used. If your visit is to an historic house ask the custodian if there is any restriction on the range of materials or the size of drawing boards which you may want to use
- take slides, video or photographs for preparatory or follow-up work
- devise alternative plans for adverse weather
- plan those experiences and skills which pupils need to practise before the visit.

THINGS TO TAKE WITH YOU

You should check that you have brought:

- drawing materials (perhaps given out on arrival at the site)
- clipboards or drawing boards (pre-stretch the paper if pupils are to use watercolour or ink)
- fixative (if pupils have used a 'smudgy' media such as chalk and pastel)
- a bag to carry equipment and resources which they might collect during the visit
- plastic bottles for water if using watercolour or aquarelle
- a plastic bag to sit on when they are drawing, to dispose of litter or to protect their work if it rains
- camera
- viewfinders.



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Do pupils know why they are going on site?

You should ensure that pupils are aware of the focus of the visit. They need to have a clear understanding of why they are going and what is expected of them. Things are in order if they can fill in the missing spaces of this sentence:

'We are going to visit ..... in order to collect ..... in preparation for the next project which will be on ..... There will be a lot to see but we shall be looking particularly at .....'

PRACTISING SKILLS

It will help pupils if they practise those skills outlined below which you expect them to use on their visit. These can all be practised using the convenient resource of your school buildings.

USING A SKETCHBOOK

Pupils can be motivated by using a sketchbook. This makes observations more personal, rather like a visual diary of their visit.
Commercial sketchbooks can be quite daunting for younger pupils owing to the size and number of clean white pages. You may prefer pupils to make their own individual sketchbooks. These can be made using a stiff board and a strong clip to hold pages secure. You could even assemble a series of themed class sketchbooks - such as collecting wall colours, identifying window or door shapes, recording patterns or textures.
You may need to stress that sketchbook drawings are not to be regarded as final artwork. Tell pupils that sketchbooks are to be used like notebooks in which pupils collect information for a piece of writing later.

DRAWING ON SITE

On site, pupils will not have tables or chairs to work on. They will have to make drawings standing up, crouching against a wall or sitting on the floor or on the grass. Practise doing this at school - inside and out - by directing pupils to record areas of the school where they do not sit at a desk. This could be PE apparatus or wallbars, outbuildings, bicycle sheds, kitchens (when not in use), greenhouses, or the main entrance.

MAKING ANNOTATED DRAWINGS

Written notes describing sensual observations will enhance pupils' understanding of the site. Pupils can easily practise this in school by recording their impressions of the sights, sounds and smells of different areas in the school - kitchen, staff room, office, craft area, or other ancillary rooms.

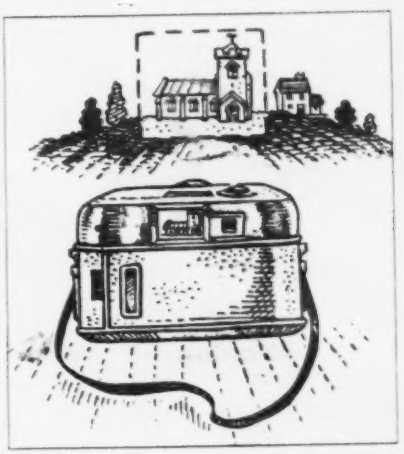
Relate these experiences on site by asking pupils to describe:

- what colours they can see
- what surfaces they can feel
- what sounds they can hear - listen for repeated sounds (rhythms)
- what smells they can detect at certain areas of the site. A damp cellar has a particular smell and a room with wooden panelling also has a distinct smell.

These notes will help pupils back in the classroom when they try to make a painting that 'feels' like the place they have visited.
Annotated sketches are also a valuable stimulus for creative writing, making strong links between art and language development.

FRAMING AND COMPOSITION

Help pupils select things to draw by making a viewfinder. This can be made very simply from thin card. Leave a good sized border so that it blocks out the surroundings and helps pupils to focus on the subject.
Practise using viewfinders in the classroom and around the school to identify interesting areas. Simulate the wide-angle and telephoto option by moving the viewfinder closer or further away from the eye to compose the subject. Drawing while holding a viewfinder will also need practice.



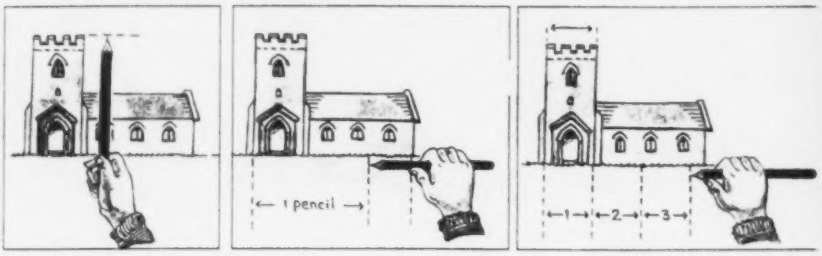
TAKING PHOTOGRAPHS

Visual information can also be collected with a camera, especially if time is short. If only one camera is available, pupils can use a viewfinder to select details or views they would like to have recorded and then ask you or a helper to take the photograph.
It is important that you stress that a camera is no substitute for drawing and making detailed notes. A photograph can be a useful reminder if used alongside other information which has been collected, but should not replace an actual drawing.

Pupils using viewfinders on a site visit.

SCALE AND PROPORTION

Pupils can have difficulty with scale and proportion, especially if drawing something which is new to them or which is much larger than them. A useful way of measuring scale and proportion is to use the pencil itself. Demonstrate this in class using a picture, for example a building with a tower. Ask pupils to work out how the height of the tower compares to the width of the tower. Hold a pencil at arm's length, close one eye, mark off the width of the tower by placing your thumb at the appropriate point on the pencil. Keep your thumb in this position and with your eye still closed see how many times the width of the tower fits up its height. Once pupils have grasped this then you could ask them to measure larger objects in the distance or buildings which they might be able to see from the school window.



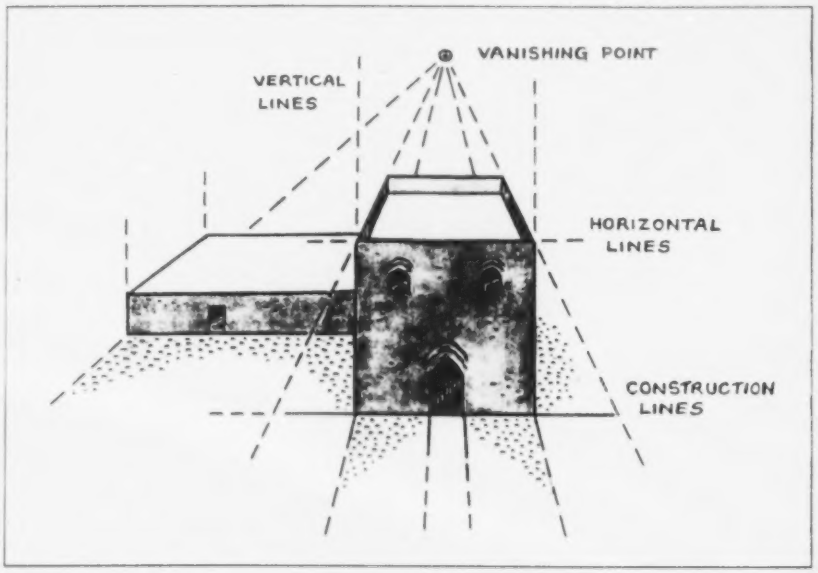
Using a pencil to work out proportions.

PERSPECTIVE

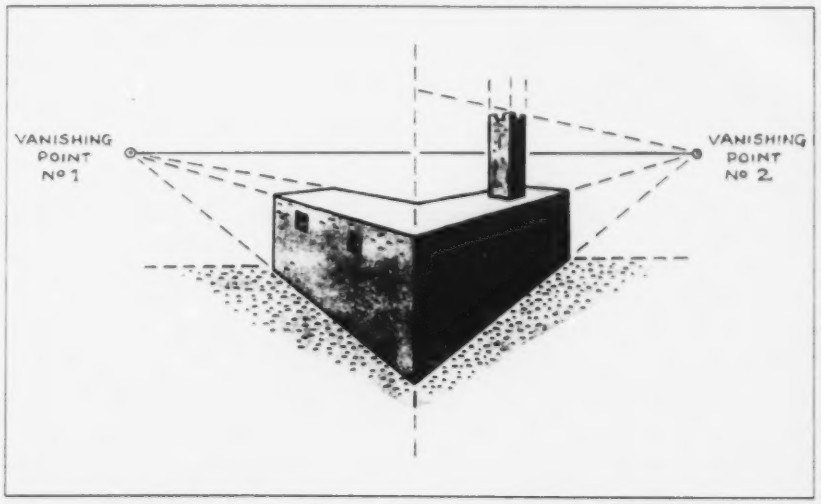
Perspective is the ability to represent depth or distance on a flat surface.

Linear perspective

There are two types of perspective drawing, known as single-point and two-point perspective. Single point perspective is useful for representing facades or interiors where one wall is to be drawn flat. Two-point perspective shows more sides of a building. Both are very precise and analytical but can be a time-consuming means of recording buildings on site. If you wish pupils to produce such analytical drawings they are best done back at school with the support of photographs. In both cases it is important that pupils understand the concepts of vanishing points, horizons and converging lines.



Single-point perspective.

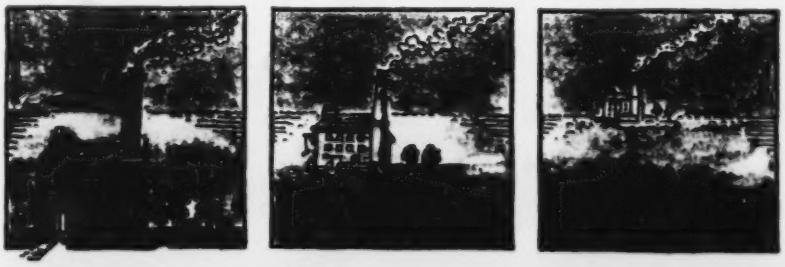


Two-point perspective.

Aerial perspective

The laws of aerial perspective are more easily explained to pupils. The three basic rules are:

- objects get smaller as they move into the distance
- objects appear to get lighter as they go into the distance. In fact they become muted and more blue, owing to the atmospheric conditions.
- detail becomes less clear as objects go into the distance.



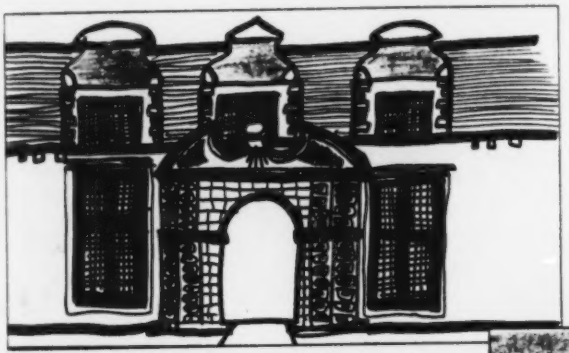
Aerial perspective.

LOOKING AT BUILDINGS

Before going on site bring historic buildings into the classroom by asking pupils to collect images of old buildings. Make a display of them under headings such as shapes and styles of gates, doors windows, chimneys or roofs, with insets highlighting decorative features.

FAÇADES

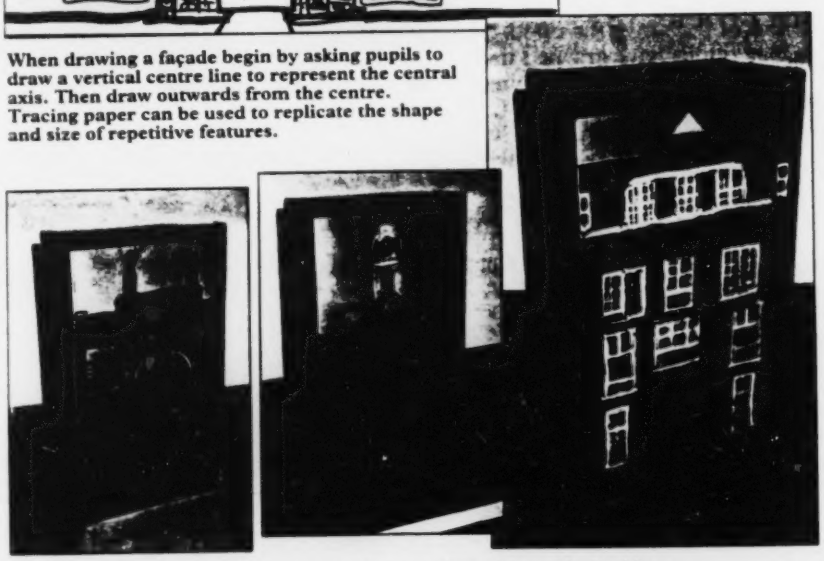
The front of a building - or its main entrance - is often impressive, designed to be defensive, decorative or ceremonial. Its structure is often made up of geometric shapes, put together in a harmonious design.



When drawing a façade begin by asking pupils to draw a vertical centre line to represent the central axis. Then draw outwards from the centre. Tracing paper can be used to replicate the shape and size of repetitive features.

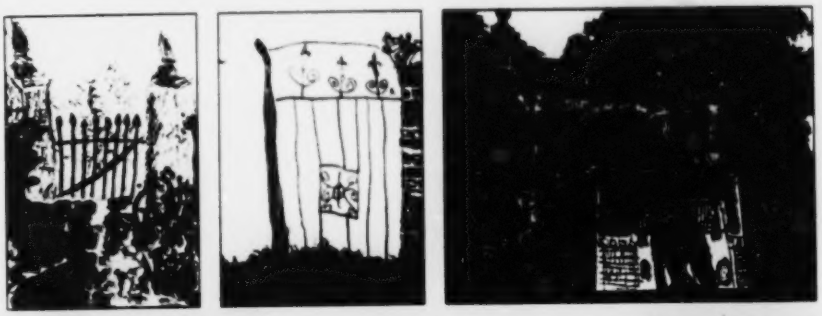
GATES

Use gates to look at line, shape and pattern. If you ask pupils to think of a gate they will usually describe something very ordinary - perhaps the gate at home or the school gate. Refer, then, to examples which you or they have collected. These might include gates which allow passers-by to admire the building beyond or gates which ensure privacy, excluding any view of the building. You may also have collected examples of ornamental gates which have a ceremonial purpose or other gates which are functional but are still designed to impress.



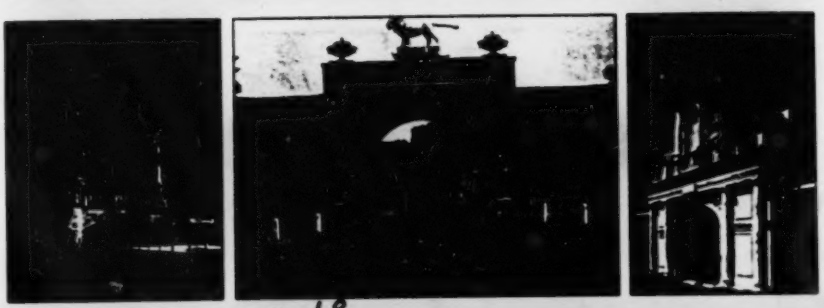
Façades of buildings in the street provide your class with an ideal subject.

Gates are often overlooked when visiting an historic site. Attention is usually directed to the building itself. Nevertheless they are an extension of the building and you can use gates to stimulate pupils' imagination by developing work around expressive themes such as 'escape' or 'barricade'.



GATEWAYS

Some buildings have more elaborate entrances such as gatehouses for abbeys and forts or grand entrances into country estates. Whether they are designed to repel, contain or impress, they will still have a strong design element with some decorative features.



Look at the features and form of gateways to help pupils understand what message they convey about the building beyond.

STAIRCASES

Access into a building may be up a staircase. This staircase could be defensive, as in the case of the first-floor entrance to a castle keep; a manifestation of status where the main living quarters of a wealthy family are above the working areas of their servants; or designed to impress, as in a ceremonial front entrance. Interior staircases can also be used to explore light and shadow.

DOORS

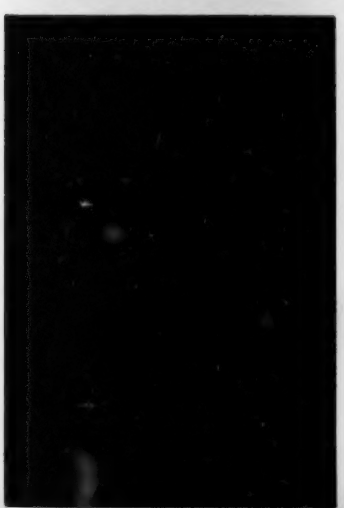
The first thing you could do is to look at the shape and size of the door. Is the door divided into panels or strengthened in any way? Does it have any decorative surroundings to emphasise status?

Look at detailed features such as door handles and knockers, style of letterboxes or the shape of locks and hinges. Compare external doors which allow entry into the building. Contrast internal doors which lead into the main rooms to those which lead into the ancillary areas.

CHIMNEYS

They can often be an overlooked feature. Many modern homes do not have a hearth and some pupils may find a fireplace a curiosity. However chimneys are external evidence of internal comforts. As with many other external features chimneys provided a means of surface decoration. Silhouetted against a sky they become major decorative features.

Staircases can be richly decorated and constructed from different materials.

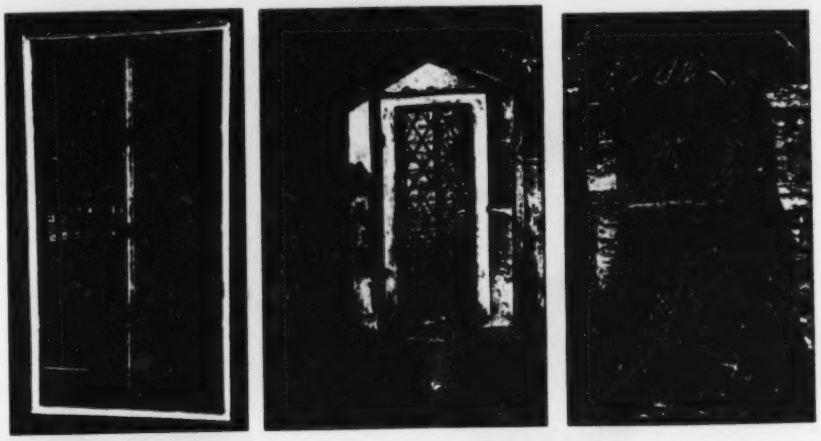


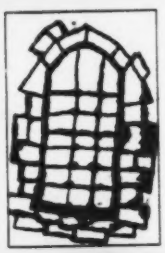
Tudor chimneys on rich houses often had elaborate geometric patterns. On site, pupils made detailed coloured paintings which they used to create models back at school.

WINDOWS

The uniformity of windows and their distribution on buildings helps pupils to recognise pattern. Ask pupils to look for decorative features around the window, both from the inside and outside.

Many historic sites have been occupied for centuries, during which additions or improvements would often incorporate the latest style.





Looking through a window will enable pupils to focus on specific as if through a viewfinder.

Getting started

Drawing helps the process of looking; it is a record of what has been seen. Making a drawing takes time. Sometimes it helps to make a number of exploratory drawings before attempting to produce a final finished drawing. For example, producing simple drawings in a sketch book which first identify the major shapes - the triangular shape of the pediment, the long rectangular shape of the main building, the position of steps and doors and the size of windows - will often help pupils grasp the basic form of a building.

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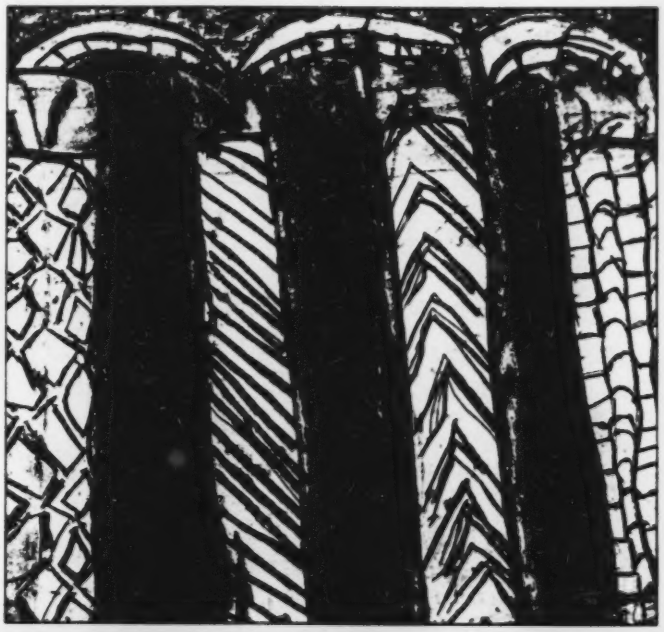
LOOKING AT DECORATIVE FEATURES

EXTERNAL DECORATION

A focus for your visit might be looking at and recording decorative features. The following are useful starting points.

Pillars

Some may have carvings on them or decorative elements at the top.

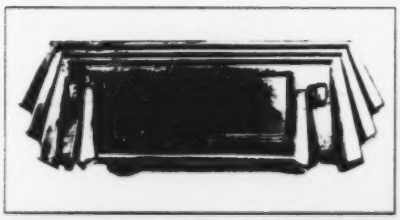


Coats of arms, shields and crests

These are characterised by strong shapes, patterns and colours.

Door furniture

Many doors have forms of embellishment such as knockers, handles or hinges.



Small details can reveal a lot about the fashions and styles of the time. They also offer teachers a starting point for looking at surface decoration.

First impressions

Younger pupils can be overwhelmed on a visit. You will find it difficult to give them exercises of any great length or depth. Rather than detailed drawings, give pupils simple sketching tasks such as finding shapes of doors and windows, patterns of arches, colours of carpets, curtains and wallpapers or the texture of building materials. Back at school each group could present their work and their descriptions around a large plan of the site. Add photographs or material which you have collected.

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Faces

They might be gargoyles (a water-spout, often carved in the shape of some distorted creature or person), devils, mythical monsters, angels or green men with foliage sprouting from their mouths. Many were added to buildings because they were believed to ward off evil spirits. Faces can be the starting point for 3D work using papier mache, clay, or commercially available materials.

Patterns on half-timbered buildings

The inherent patterns in many timber-framed buildings were often incidental, a result of the building methods. However many have forms of decoration applied to them.

INTERNAL DECORATION

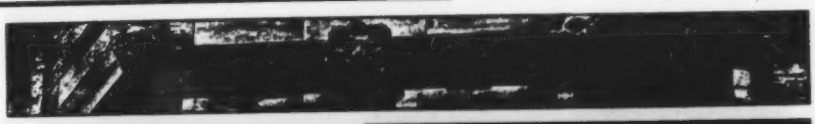
You may prefer to concentrate on internal features (particularly if the weather is bad or you find the interior a more interesting or more comfortable environment to work in). Collect magazine photographs of different interiors before or after your visit to stimulate discussion about style and taste. Begin by asking:

- what the room was used for
- when was it likely to be used
- who would have used it
- what can you tell about the people who lived there?

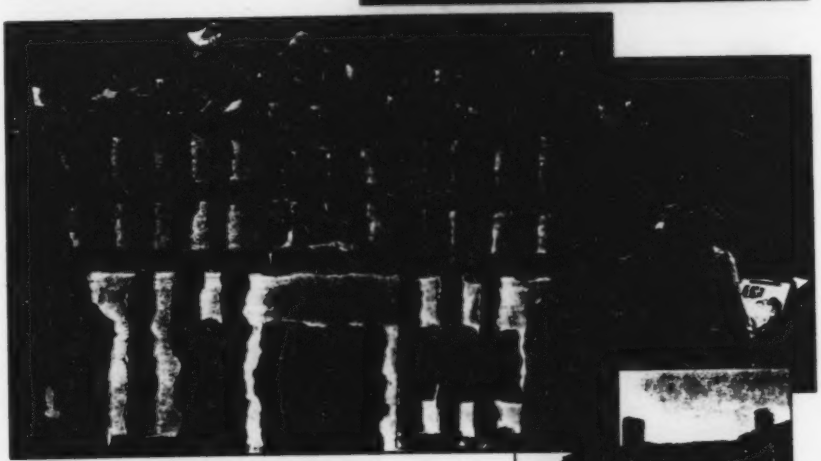
Study room decors to compare trends in interior design. Look at the personal taste of the owner. In an historic house you can ask pupils why there are differences in the decoration in rooms such as a drawing room, study, boudoir, library or drawing room.

Fireplaces

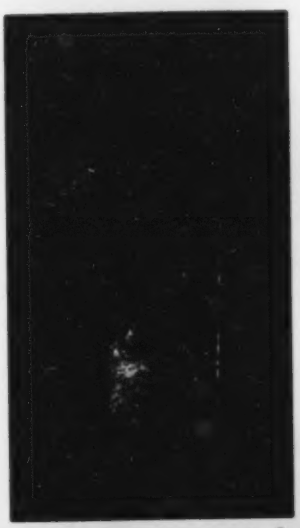
These often have decorative surroundings, made from a variety of materials such as metal, stone, marble, tile or plaster. Their design is always symmetrical and the degree of decoration will also reflect the cultural influences of the time.

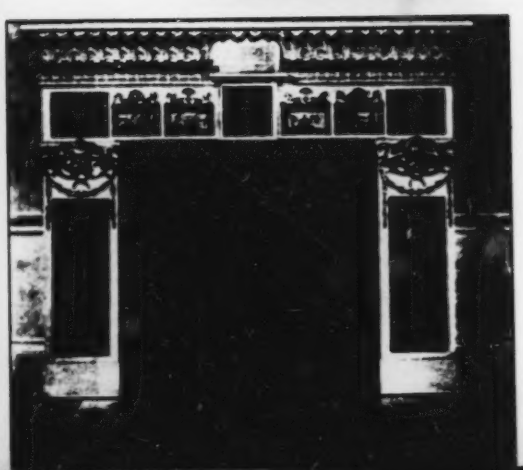


Plasticine makes an ideal modelling tool. It allows pupils to articulate facial features to create different expressions by using deep indentations, heavy relief and strong colour.



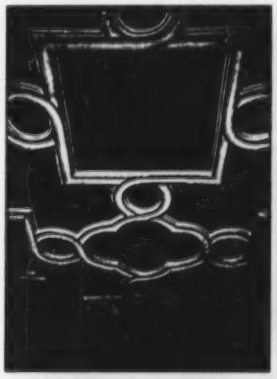
Stokesay Castle gatehouse. Drawings taken on site were used to create cut and torn paper collages using appropriately patterned paper.

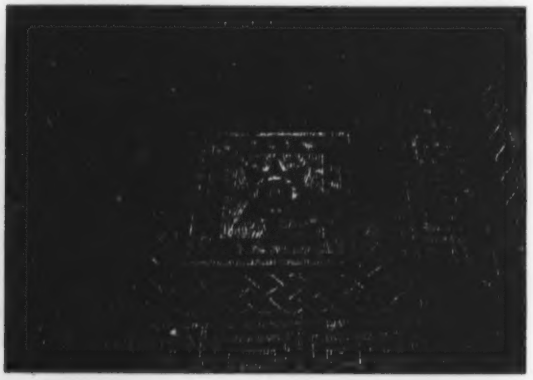




DECORATIVE FEATURES

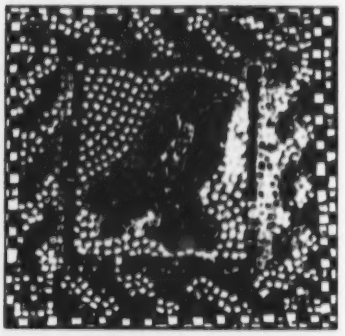
Ceilings
They may have elaborate covings or panelling. Plaster may have been used to create intricate mouldings. Some can be extremely effective in their geometric simplicity. Others can be richly ornate or have images painted on them.





Mosaics
These were brought to this country by the Romans, but subsequently used in other periods, especially in the nineteenth century.

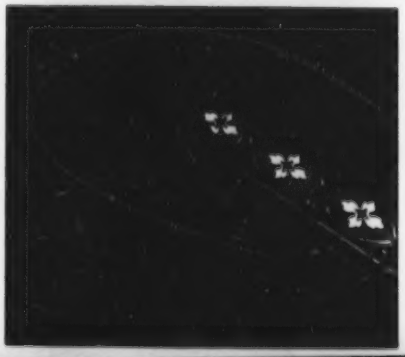
Tiles
These were frequently used to decorate the floors of monasteries and churches. They often featured symbolic imagery and the coats of arms of benefactors. Tiles became a common feature of house adornment when the Industrial Revolution made their production cheaper, and you can still see them applied to many internal and external surfaces.



Carvings
These may be of animals or figures, carved in wood, stone or plaster. Sometimes these figures may be mythological or they might have a symbolic meaning.

Stained glass
This was not only used on external windows and doors but was used to adorn internal surfaces. As with any other form of applied decoration it reflected the themes and styles which were fashionable at the time.

Textile designs
These can be seen on fabrics and wallpapers. Themes frequently included plants and flowers which were often simplified and repeated in intricate designs. Compare the designs seen during your visit with modern examples using sample books and magazines. Are there any similarities?



PLANNING A PROJECT

To take pupils out of school without adequate preparation is to fail to make the most of an often hard-won opportunity. You may not have sufficient time and means to produce complete pieces of artwork on site and will instead use your time to collect visual information for more developed work back at school. You therefore need to equip your pupils with some skill and experience of collecting information away from the classroom and of making visual notes in a sketch pad. One approach to structuring a project is to break it down into identifiable stages called 'key', 'closed' and 'open' experiences.

Key experiences

These are those parts of an activity which are essential to know and understand before work can be developed. For example, if a planned project involves painting with a limited range of colours such as red, then pupils need to have experience of mixing various hues and tones of red as well as varying the thickness of the paint by mixing it with other materials such as glue or sand or wallpaper paste to develop textured surfaces. These key tasks will build confidence, skill and knowledge in preparation for the development of later work.

Closed experiences

These are developments of a key task. For example, you might ask pupils to vary the consistency of the paint to simulate actual textures. Their understanding might be developed further by the introduction of additional key tasks which might involve them looking at and talking about the work of a painter who exploited impasto in his/her work or others who made extensive use of red in their work. This task would help pupils understand how and why other artists used the same colours and techniques in their work.

Open experiences

An open experience is one where pupils produce a piece of work based on knowledge, skill and understanding of key and closed experiences. This might involve them in composing a painting based on the theme of 'the red wall', an imaginative drawing expressing 'inferno' or a sculpture demonstrating 'conflict', all of which build upon key and closed experiences that have been undertaken earlier. Open tasks also require pupils to take a significant degree of responsibility for the development of their final piece of work.

Introduce the project and talk about the different stages which pupils will follow to reach their final image. Ask pupils to think about ideas for their final piece of work during the key and closed experiences. Throughout the project encourage pupils to collect pictures, paintings and illustrations featuring buildings and display them in the classroom.

Draw shapes of buildings from pictures pinned to the display board. Make brief notes about the content of some of the pictures.

On site collect drawings and notes analysing colour and texture. Look at shapes of architectural elements. Encourage pupils to take notes on the sounds, smells or living things they have seen to support observations and to offer starting points to follow-up work.

Use the school building to collect information on shape and colour. Record this in sketch books either by giving pupils a choice of media or by directing what they should use.

In school, discuss pupils' sketches. Highlight graphic qualities, particularly those which relate to key and closed experiences which you have previously identified. Refer to the work of artists and ask pupils how their own drawings could be developed in a similar way.

In class, experiment with a range of pencils, making marks to develop tonal range.

Examine a range of building materials brought into the classroom. Talk about colour, shape, pattern and texture. Look at the work of artists who use buildings in their work.

Introduce different media such as, pens, crayons, pastels and paints. Experiment to see what they will do.

Recreate surfaces, textures, colours and tones of building materials using powder paint. Match colours as closely as possible.

Develop final artwork. Review and refine as appropriate.

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CASE STUDIES

The following case studies show what teachers can realistically achieve on site and back in the classroom. They show how to use a range of different types of historic sites and, although they illustrate a project with pupils of a specific key stage, you will be able to adapt them for other key stages. Likewise you could use any similar site near your school. All build on the formal graphic elements identified earlier in this book and pupils have been encouraged to use them consciously in the development of their artwork back at school.

Some show an approach by one particular teacher, others show how a number of teachers across the country have responded to a given stimulus.

The case studies use a range of materials readily accessible to teachers and involve pupils working individually to produce their own work, in pairs for more collaborative work, or in small groups to produce much larger pieces of work.

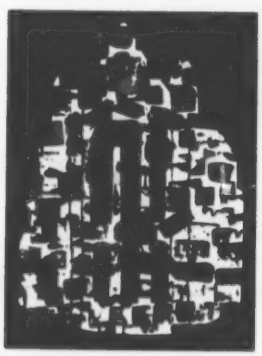
Familiarisation activities

On arrival at the site it is essential that you satisfy pupils' curiosity first by allowing them to explore before settling down to the main task. You could ask them to identify different shapes used in the design of the building, to record various textures, to collect examples of decorative patterns, to establish any dominant architectural motifs or to look for any fine ornament on external walls.

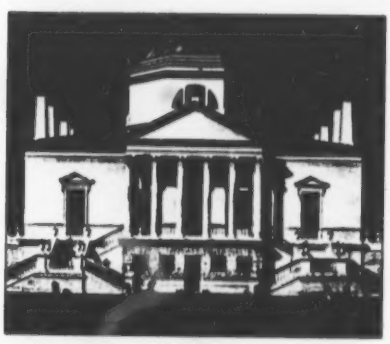
Whitby Abbey, North Yorkshire.

Rays of light flooding through the rose window.

Silhouette against a wool-winding sunset.



Stamp print emulating the colours of the masonry.



Chiswick House, London.

Screen print. Hand-cut stencils highlight the geometric shapes used on the façade of the house.

This painting is based on a pencil sketch, on which different parts of the building were given a number depending on how much the light affected the surface. A scale of one to ten represented very light to very dark.

Deal Castle, Kent. Pupils were asked to describe what made this castle different from any other which they had seen. Their answers hung around the fact that the castle comprises a series of concentric circles with battlements on top. These elements were then combined to produce abstract designs.

FAÇADES: line and shape

Project brief
To record the decorative features of an early nineteenth-century country house and develop these through a range of 2D media - collage, charcoal, coloured inks and dyes.

This house was chosen because it was not cluttered with the all too familiar displays of paintings, porcelain and period furniture which would have diverted pupils from the shapes and structures of the building.

The aims of this project were to:

- explore the use of shape on house fronts
- look at decorative devices on buildings and their relationship to graphic elements
- develop the use of line as a means of recording information.

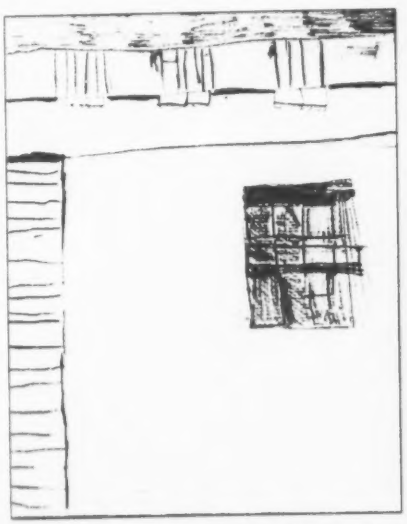
Preparation
Before going out on their visit pupils practised using viewfinders. They:

- worked in pencil on clipboards drawing different parts of the classroom in positions other than sitting on chairs. Pupils were also shown how to support their observations by written notes.
- made larger sketches in charcoal using the school buildings
- identified how lines featured prominently in the structure of the school
- drew different types of lines on paper and then described the line they had made
- used strips of paper to mask out the most interesting part of their charcoal drawings and made a collage out of card, using different tones of one colour to correspond to the tones in their drawing.

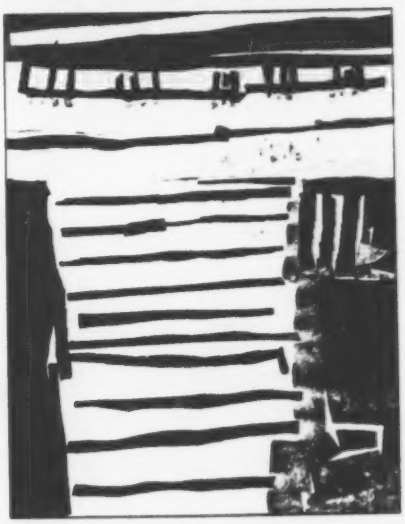
On-site work
A familiarisation exercise was necessary to satisfy pupils' curiosity. They listed words to capture the 'feel' of the building. These were used to influence the direction of follow-up work, but could also be used to inspire creative writing exercises if your visit is part of a cross-curricular topic. Once they had seen the whole house pupils selected areas to draw.

Classroom work
Pupils looked at a range of paintings and prints of historic buildings analysing how graphic elements were used to create a particular effect. Pupils then used some of these techniques to develop drawings from their sketchbook.

Belsay Hall, Northumberland.



Pencil - pupil's drawing of architectural detail. The emphasis was on identifying building shapes.



Line - the linear quality of this part of the house was accentuated using collage.

Tone - subtle differences in the tonal quality of the stonework have been exaggerated.

Colour - this image was a conscious reaction against the monochrome façade. Through colour-mixing experiments pupils found out which colours complemented or harmonised with others.

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FITTING FURNITURE: shape and texture

Project brief
To use architectural elements in an empty historic house to inspire designs for a piece of furniture to complement the house.

In groups pupils constructed either a 'green man' architectural chair or a chair inspired by the orchard. However, you could develop your own themes depending on the nature of the site, exploring architectural features which show the building's religious, military, domestic, industrial or recreational function.

The aims of this project were to:

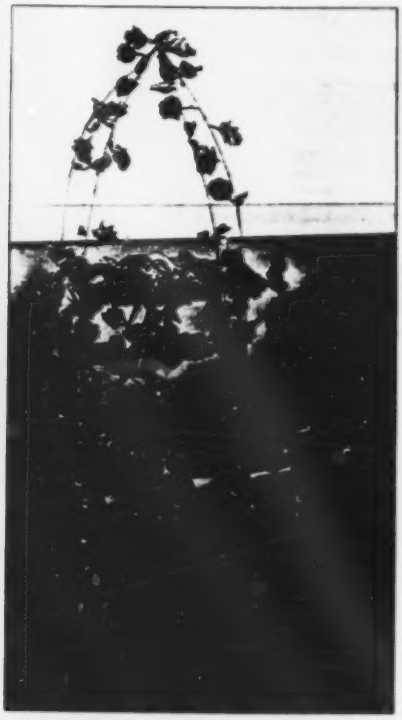
- compare and contrast the historic environment with the natural environment of the site
- focus on shape and texture
- use the site visit to explore 3D techniques and working methods
- recognise the importance of on-site sketchbook work as a foundation for development work back at school.

On-site work
Pupils used the visit to gather as much information about the site by recording in their sketchbook:

- shapes of doors, roofs, windows, portals and stonework - internal and external
- faces carved in stone - internal and external
- texture rubbings - natural and made
- details from the orchard trees.

Pupils recording architectural features to provide a 'structure' for their chair.

This chair was created by adding pieces of card and a mask, assembled from 'found objects', with twisted newspapers for the hair and the beard. This was covered with muslin strips dipped in plaster and modroc and then sprayed with stone paint. Using an old school chair pupils set about converting drawings into 3D structures and incorporating them onto the chair.



This chair was created by attaching twisted newspapers to form roots and branches that curl around its legs and back. Simple rose shapes were made from petals using rolled crepe paper. Wire stems and leaves were attached and masking tape was used to join willow twigs to a basic chair to form the arms and the back. It was finally sprayed with gold.

OTHER APPROACHES

These chairs were produced by groups of pupils for a seventeenth-century house. During their visit pupils collected visual notes about the shapes, designs and ornament of the fixtures in the house to inform them about tastes of the time and to help them create their own chair. Pupils could work individually or in pairs to produce similar models.

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SWEEPING CURVES: line and rhythm

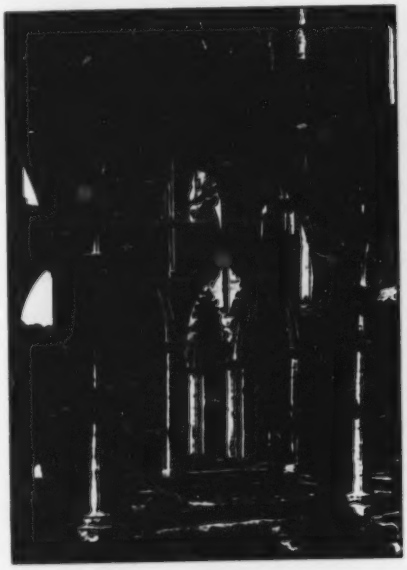
Project brief
To use arches, vaults and flying buttresses as starting points for work on line and rhythm.

This case study shows how a number of teachers have developed pupils' initial sketches back at school.

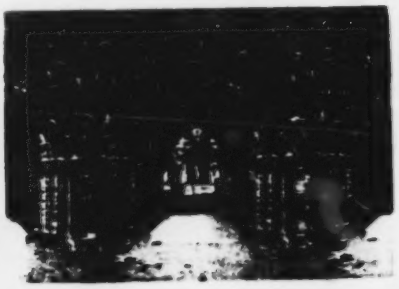
On-site work
To help pupils look at arches they used their sketchbook to:

- list what arches were used for - doors, windows, vaults, arcading or screens
- draw the shape of different arches - were they Norman (rounded), Gothic (pointed) or Perpendicular (flattened arches)?
- find and draw examples of arches within arches - was there a regular pattern?
- describe how arches connected to form a vault - what spaces were created in between?
- look at the shape and size of the supporting pillars - were the arches supported by one single column or by a number of smaller, clustered columns?
- copy any surface detail on the columns - did they have any decoration such as geometric designs carved into them?

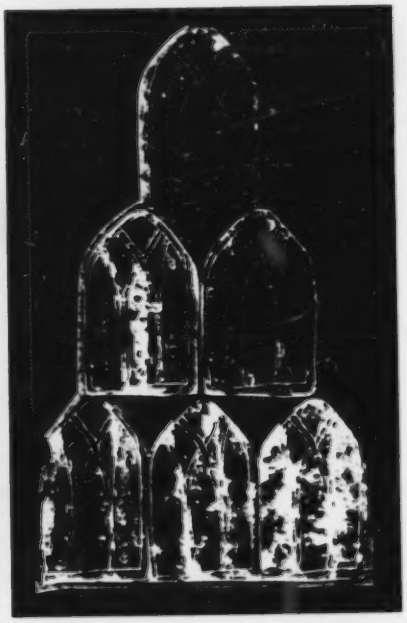
Use the harmonious balance, flowing design and repetitive rhythm of arches as a starting point.



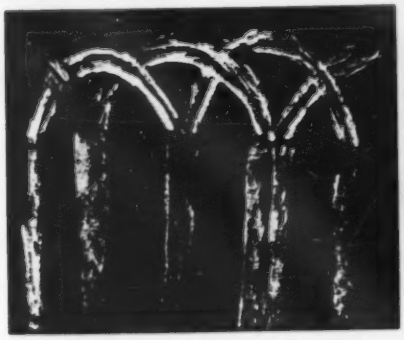
Rievaulx Abbey, North Yorkshire.



Furness Abbey, Cumbria.



The characteristic pointed arch shapes on Gothic windows were the starting point for these prints. The block was created by carving into a soft surface with a pen.



Pastel drawing recording the interlocking design of arcading (flat arches against a wall).

Plasticine is an ideal media for pupils to show features in both a relief and incised form. Its tactile nature makes it a natural progression from 2D to 3D media.

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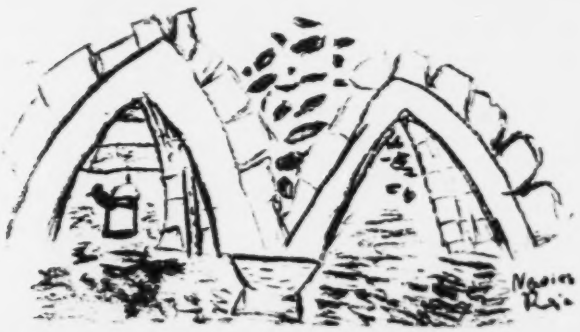
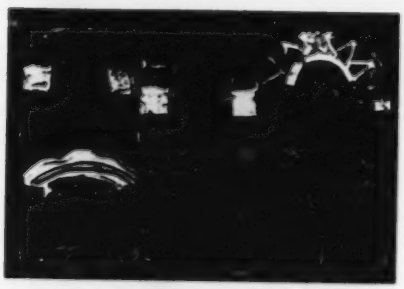


A white medium on black paper can have a different atmospheric effect than black on white. This will be particularly useful if you want pupils to record dark areas or to create a particular mood.

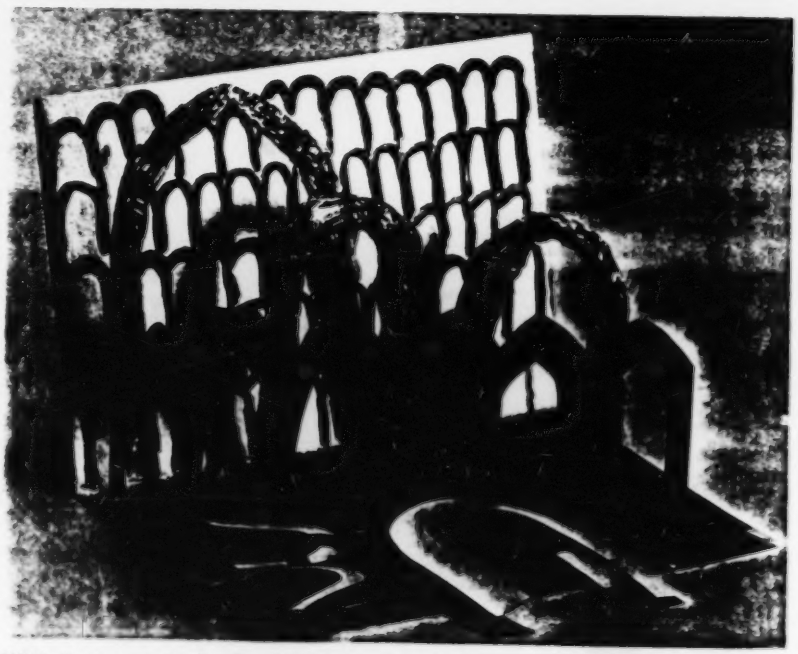
This abbey church contained examples of Norman, Gothic and Perpendicular arches. At the abbey the teacher also asked pupils to record the colour, shape and design of stained glass windows. Both elements have been combined to produce a visual statement of pupils' observation.

The pink sandstone and the incised patterns over arched doorways were used to inspire pupils to produce their own abstract designs.

Polystyrene etchings.



Prints recording the carved designs on and around arches.



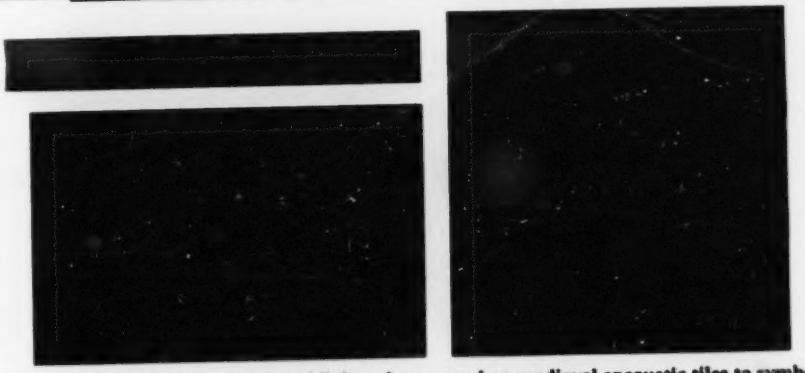
While the impressive façade of this priory contained an abundance of arches much of its interior had fallen down. This facet is reflected in this 'pop-up' card sculpture.

TILES: pattern

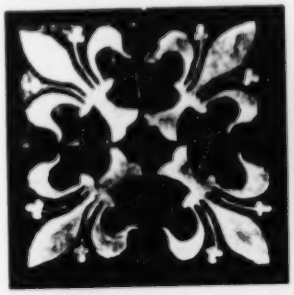
Project brief
To appreciate the decorative qualities of tiles and to emulate their designs.

In addition to art you can link a project on tiles with maths, by looking at transformation (reflection, rotation and repetition), shape and tessellation. The production of tiles also has obvious links to science and technology. This case study shows how a number of teachers have used tiles at historic sites to support work in art, history and technology.

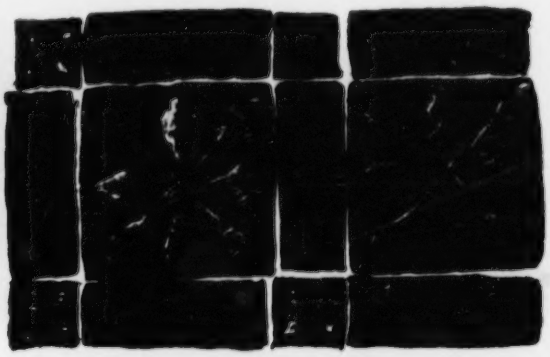
On-site work
All work began by taking sketches of the shapes of different tiles. A floor can feature many different shapes, all individually made to create a tessellating design. Decorated tiles are generally square and pupils can copy the decoration on them - animals, coats of arms, heraldic devices or flowers.



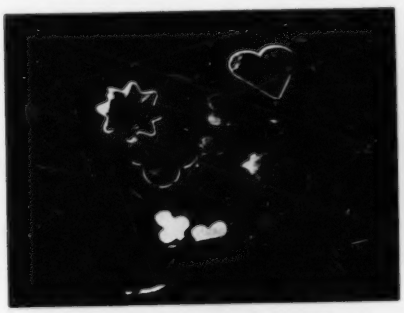
The contrast between dark and light colours, used on medieval encaustic tiles to symbolise the struggle between the forces of dark and light, has been emphasised by using foil on black paper.



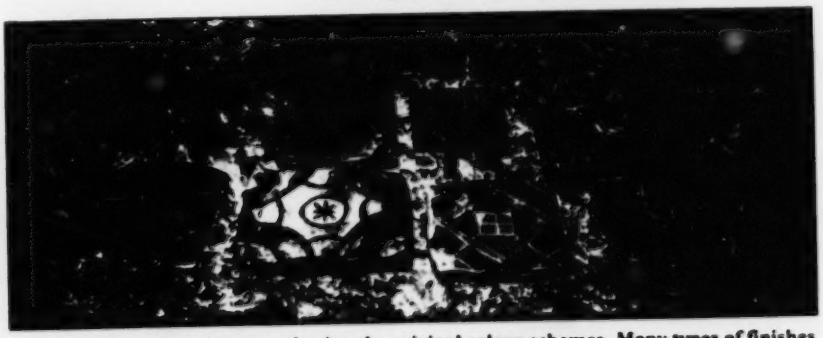
On some sites pupils may be able to trace the designs of tiles either from the originals, replicas or a handling collection.



Plaster can be used to make three-dimensional tiles. The designs can be stencilled or traced on.

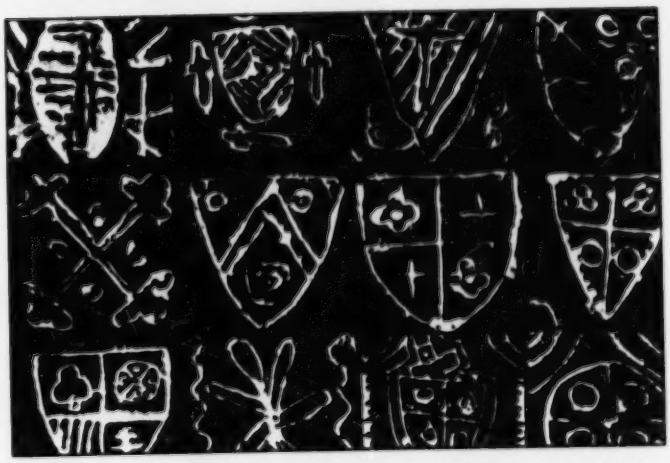


Use pastry cutters to simulate medieval decorated tiles. Cut out shapes in one colour clay and insert them inside a different colour clay which has had a piece cut out using the same cutter.



Tile designs need not be created using the original colour schemes. Many types of finishes are now available to teachers to develop pupils' work more creatively.

Tile designs can be repeated using lino print.



The crests of the benefactors of the abbey provided the stimulus for this series of decorated tiles.

A GOTHIC SETTING: light and shadow

Project brief
To produce small three-dimensional 'Gothic' sets for bringing to life imaginative tales.

This project related directly to the book which pupils were currently working on in school - *Moondial*, by Helen Cresswell. (The book is set in a graveyard within a time-travelling theme.)

The aims of this project were to:

- look at the architecture of a castle and priory to determine the characteristics of Gothic architecture
- look at how light and shadow affects people's perceptions of historic sites
- investigate the carvings on eighteenth-century gravestones - text and pictorial symbols
- use the site to explore language and writing forms
- explore the potential of the site as a setting for fictional stories.

On-site work
Working in groups pupils were asked to use their sketchbook to:

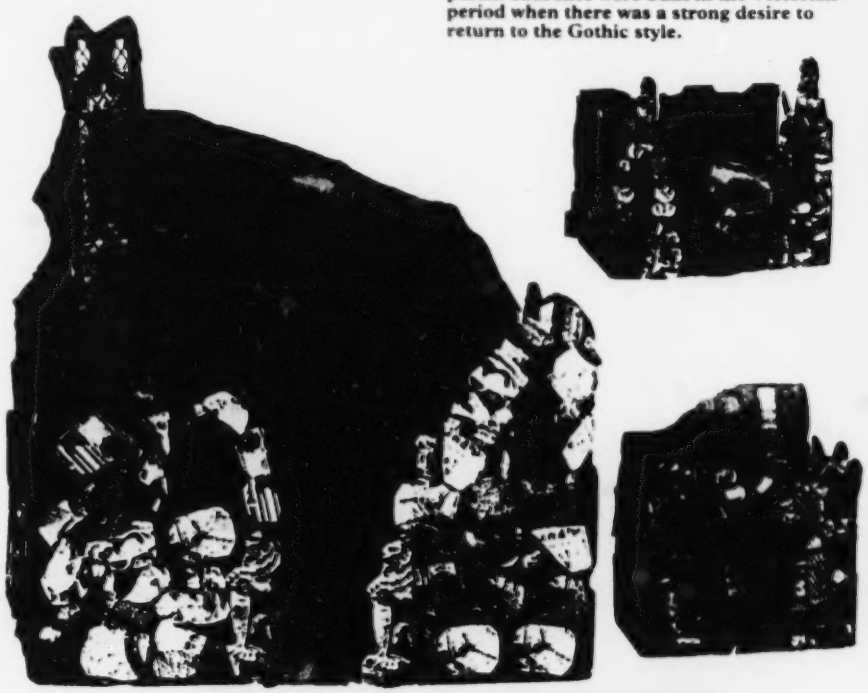
- record the shape and style of different shaped gravestones
- copy the symbolism on gravestones - skulls, books, urns, angels, candles, sundial, hourglass
- record the detail of other decorative features.

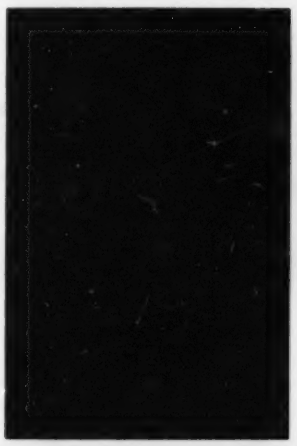
Three passages from *Moondial* were retold at three different parts of the site.

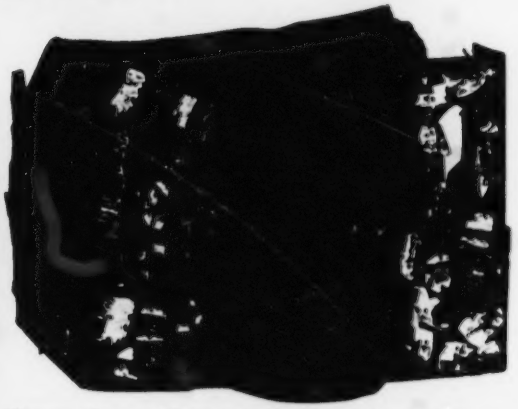
Classroom work
For the first exercise pupils chose one of the selected passages retold on site and illustrated it for a book cover or poster to advertise the book using imagery, recorded on site.

- Working in pairs pupils used a small box to create an appropriate set for one of the scenes in the story. Using information collected from sketch books pupils added shapes to suggest areas of the priory using cut and torn paper.
- The base of the box was given a ground colour and a texture made of paint mixed with PVA and materials such as rice, sand, pulses or scrunched-up paper.
- Small structures or props, derived from sketchbook drawings, were then inserted to create more atmospheric spaces.
- Research enabled pupils to make characters which could move around the set to encourage creative writing, conversation and to script plays.

Tynemouth Priory, Tyne and Wear. This case study can easily be applied to a local church and its graveyard. Many parish churches were built in the Victorian period when there was a strong desire to return to the Gothic style.

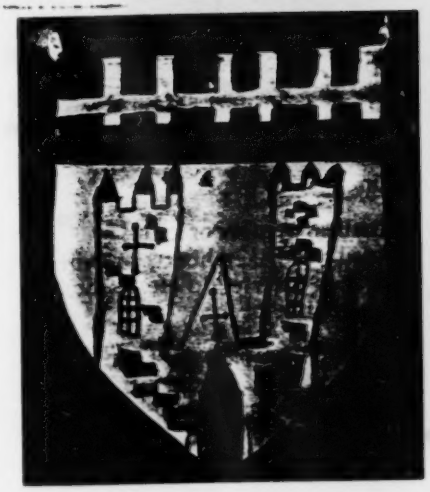


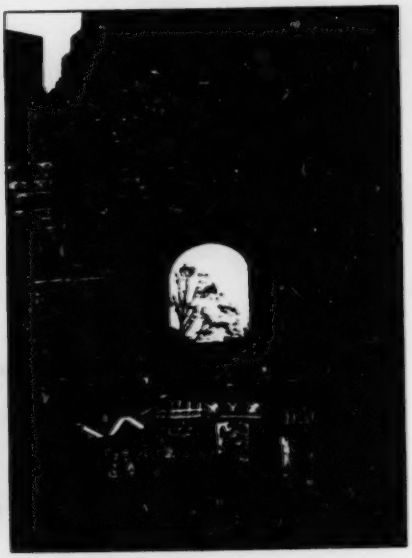




Shapes, observed from around the site, inspired these 'mini stage sets', which were later used to re-enact scenes from the book which the class were reading.

HERALDRY: colour and pattern





Prudhoe Castle, Northumberland.

Project brief
To analyse the shapes, motifs and heraldic devices used on shields and crests to produce a textile design.

The aims of this project were to:

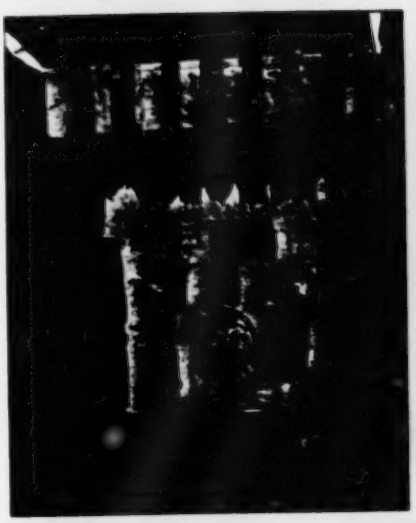
- focus on architectural features - windows, doors, roofs and walls of a castle
- record elements from the interior of a castle for incorporation into a textile design
- look closely at the pattern and costume of the medieval period using the interpretive display
- explore the concept of heraldry - symbolism and group identity - and its decorative qualities.

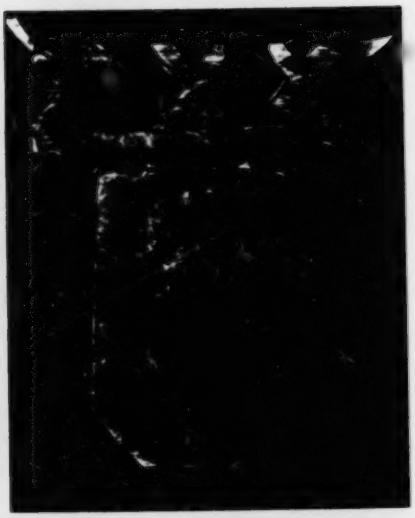
On-site work
Pupils used small sketchbooks to:

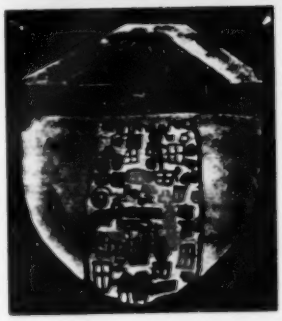
- collect drawings of architectural features
- extend findings by using the interpretive display to record information about medieval colour and patterns
- make detailed sketches of shields, flags banners and pennants.

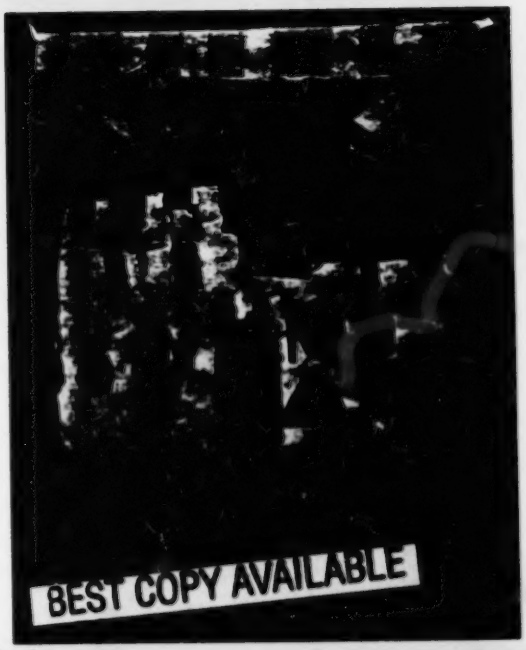
Classroom work

- Give each pupil a pre-cut shape.
- Use strips of masking tape to mask out a geometric border based on sketchbook drawings.
- Paint in between masking tape with paint mixed with PVA glue.
- Transfer the castle image from pupils' sketchbook onto the fabric. This can be done by copying, tracing through the material, cutting sections out from sketchbooks and gluing it onto the fabric or by blocking out castle shapes using masking tape.
- Apply paint. When dry peel off all masking tape.
- Add fine detail using felt pen.
- Embellish with strips of coloured fabric.









Materials
masking tape
scissors
tape
PVA glue
paint (primary colours)
fabric (pre-cut to size and shape)
felt pens

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GARGOYLES: expression

Project brief
To use a local church which has several examples of gargoyles and carved faces to stimulate 3D work in a range of media.

The aims of this project were to:

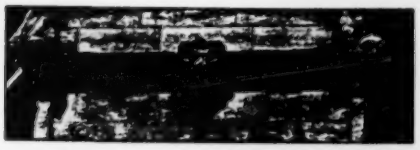
- focus on human, grotesque and mythological images in the historical environment
- focus on expression and interpretation of the real and imagined
- explore the diversity of 3D materials used for creative expression
- use sketchbook research as an important part of the 'building' process on the second day.

On-site work
In their sketchbooks pupils recorded information about the church. They identified:

- external uses of faces on the church - gargoyles and angels around roof guttering
- internal examples of faces - carved in stone, wood or marble, painted on glass and engraved into metal
- different materials and textures of surfaces, looking up and down as well as at eye level
- how to manipulate facial features to create expressions.

Classroom work

- Pupils first made their own individual small models in clay, based on sketches made in and around the church.
- Then, in groups of four, they constructed large gargoyle heads using a cardboard box as the basic framework. Junk was added to model grotesque heads with features such as wide gaping mouths, piercing eyes and exaggerated features. The sculptures were covered in a thin layer of modroc and then sprayed with stone paint when dry.



Materials
cardboard boxes
junk for modelling
modroc
newspaper
masking tape
stone-effect spray paint

OTHER APPROACHES

Younger pupils can translate sketches taken on site into papier mache masks. These can also be used for drama or to stimulate creative writing.

Very large drawings allow detail to be accentuated by dark or light outlines to create more effect.

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ILLUSIONS: colour and tone

Project brief
To bring to life rooms in a castle by creating an illusion through one of the windows or doorways.

Pupils produced large canvases to fit in or around a window.

The aims of this project were to:

- make pupils aware of the variations in colour, tone and texture of masonry
- use a view through a window or door to express how the space or room may have been used in the past
- look at the shape and design of medieval building elements.

On-site work
Pupils were asked to:

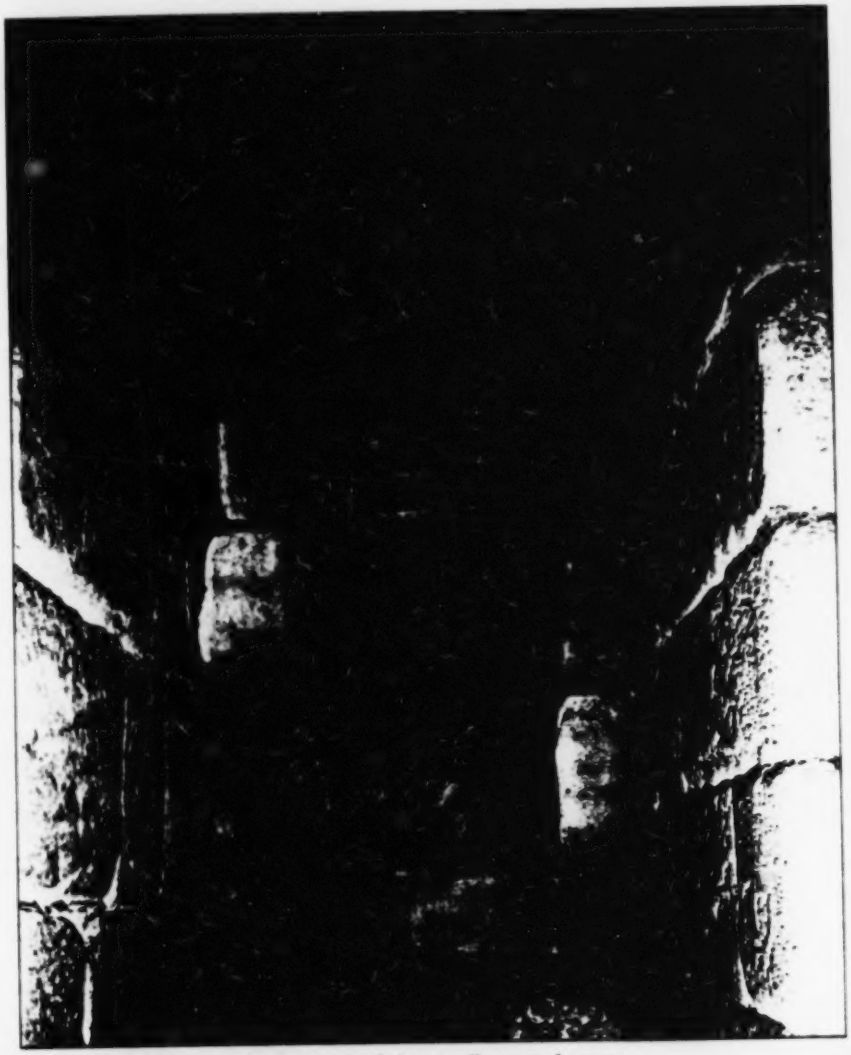
- establish how different living and working spaces were used within the castle
- find a doorway or window in a room which they knew had a clear function
- make detailed drawings of it - recording the shape and texture of individual pieces of stone and measuring the size of the window or doorway
- record the colours and tones of the stonework around their chosen working area, so pupils could match their work to the colour of the stonework back at school.

Classroom work

- Pupils used the measurements which they took on site to draw the window or doorway actual size on a piece of canvas. Each piece of stone was copied from drawings taken on location.
- They then drew in their illusion. Research into how the room was used helped pupils decide on their choice of illusion.
- Paint was applied, using information on colour, tone and texture gathered at the castle.
- The final canvas was then stretched over a 'T' made of dowelling.

Looking out onto an imagined landscape.

A jester appearing at a window.



This narrow and dark passage now leads into undiscovered rooms.

FAMOUS FACES: line and pattern

Project brief
To record the life and home of a famous person who lived in late Tudor times.

This was a class exercise to produce a large fabric design featuring the image.

The aims of this project were to:

- identify the use of pattern in Tudor buildings - furniture, wall panelling, ceilings and fireplaces
- use the information contained in applied decoration to learn about Tudor costume
- explore the use of strong black and white line and block work to create pattern, shape and form
- show pupils how sketchbook recording informs the 'making' process back at school.

On-site work

At the cathedral pupils looked for the memorial to this person and the communion table, chest and matching table, given to the cathedral by his family. Pupils recorded information from the carvings about figurative poses, costumes, patterns and surface decoration and significant dates.

At his home pupils made detailed sketches of features - the carved reliefs on the ceiling, wall panelling, fire surrounds, cast metal fire grates and the oak sideboard.

Classroom work

- Look at style and content of portraits of Tudor monarchs.
- Use pattern and understanding of Tudor costume (refer to sketchbook) to construct a large black and white portrait of this person.

Mask out the border. Enlarge portrait onto large sheet of paper and cut out significant features to make a stencil. Spray mount stencil and place in centre of fabric. Select border images from sketchbook to make smaller stencils. Spray mount these stencils and attach to fabric. Paint over all stencils with a mixture of PVA and black paint. When dry peel off paper and masking tape.

Sketching details from the fire grates and surrounds.

Images to be included in the design were selected from pupils' sketchbooks. Then pupils painted through the stencil with black paint mixed with PVA.

Materials
masking tape
scissors
paper
PVA glue
black paint
piece of calico or similar fabric
spray mount glue

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USING MUSEUMS: pattern and texture

Project brief
To use drawings of museum artefacts to make collographs.

Collographs are prints made from different textured materials glued onto a thick piece of card. This project was part of a study of the Romans.

The aims of this project were to:

- identify Roman decorative designs and symbols
- build up an awareness of the surface qualities of materials and how these can be replicated
- develop printmaking skills.

On-site work
In the museum pupils made detailed sketches to provide the starting point for simple printmaking back at school. Particular focus was placed on recording the decorative aspects of artefacts made of stone, metal, pottery or glass.

Classroom work

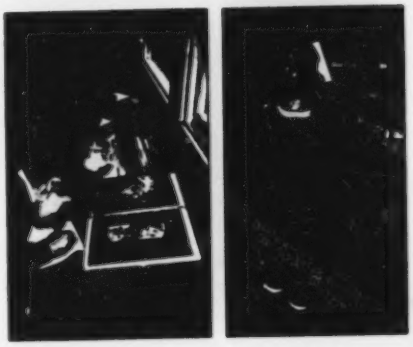
Preparing the block/cardboard base

This can be produced using a range of processes, in isolation or in combination.

- Cut out and glue different textured surfaces onto the cardboard base. Pupils may find it easier to trace from one of their drawings to transfer the image onto the surface of the block.
- Inscribe the surface of the card with a pen or pencil.
- Smear glue onto the card and as it hardens make marks or stamp designs into it.

Printing the block

- Make sure the blocks are completely dry.
- Spread the ink out onto the perspex with a roller - move the roller in different directions.



Detailed recording of museum artefacts.

- Transfer the ink onto the block with a roller.
- Once the block has an even covering of ink place a clean piece of paper over it and rub the back with a clean rag, the side of a hand, an old roller or the back of a large spoon.
- Gently peel paper from block and repeat to make additional prints. The first print may be pale as a lot of the ink may soak into the block. However once it is saturated future prints will be darker.

Pupils preparing printing blocks.

Points to note

- The print will be a mirror image of the design on the block. Letters will have to be written in reverse.
- Avoid applying textures which are too raised. They will be more difficult to print.
- Make sure all surfaces are firmly stuck down with no loose pieces.

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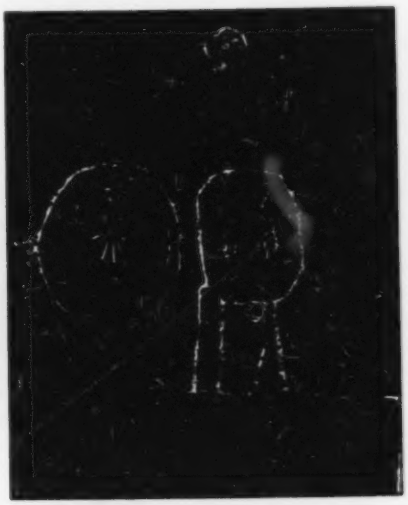
Roman gladiators preparing for combat - adapted from a Roman brooch.



Materials
card for base (cereal packet or shoe box)
PVA glue
scissors and pencils
textured materials
masking tape
perspex or similar smooth surface to roll out ink
printing ink (water-based)
paper - thin newsprint is ideal
printing rollers
palette knives
rags

Impressed line shows the detail and textured material simulates the surface of the blade.

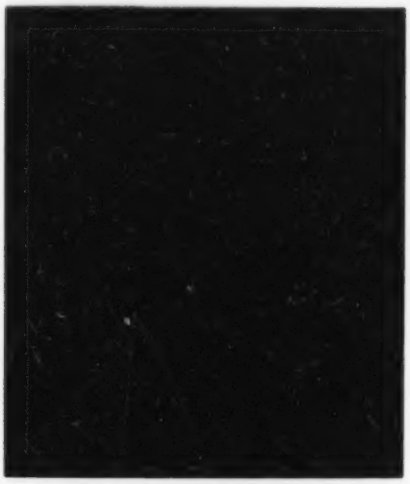
Image derived from a Roman altar.

Figures on a coin.

Pastel study of Roman armour.

The pattern on the surface of this vessel was simulated using different meshes and nets.

OTHER APPROACHES



Pencil study of Roman armour.

Handling collections can inspire artwork. Here, objects are represented in mosaic form, imitating the mosaics which are displayed on this site.

RIGHT: Pupils' drawings of tombstones provided the starting point for these large multi-coloured banners. Individual elements were drawn onto cloth, painted with bold colour and then outlined in black.

Pupils sketched details of stone sculptures and used them to create mock friezes, constructed from common household materials and sprayed them with stone paint.

RESIDENTIAL VISIT: shape and form

Project brief
To use a castle for artwork as part of a cross-curricular programme during a residential week.

Sketches taken at the castle were developed into monochrome watercolours back at the residential centre and prints on return to school.

The aims of this project were to:

- identify different shapes in the structure of a castle keep
- look at the interrelation of form and function
- use sketchbook observations to produce block prints
- become aware of how light can be used to render a 3D impression.

On-site work
Pupils were asked to identify the variety of shapes used in its construction and to assess the apparent symmetrical appearance of the keep. It was stressed to pupils that, no matter how they turned out, their drawings would only be the starting point for work back at school. Once they understood this they became more spontaneous and adventurous in their use of materials.

However, as often happens, many spontaneously produced pieces of work became a graphic statement of the pupils' responses to the castle at that particular time. Teachers familiar with residential weeks will appreciate that the enjoyment of the week can sustain pupils' interest for many follow-up lessons and instil a more personal aspect to their work.

In preparation for work back at the centre pupils looked at light effects and developed a code, numbering each shape 1 - 5 according to how much light there was on each part of the castle.

Back at base
One of the 'menu' of follow-up activities planned for the evening was to develop the drawing into a pen and ink wash. This was an easy activity to plan as it required few materials and pupils were only allowed to use one colour. After a short period of experimenting and practice, they developed tonal effects to make the building appear more three-dimensional using the 'code' which they used to record light effects when working at the castle.

Classroom work

Preparing the block

- Pupils select the drawing which they will develop into a print and trace it.
- Transfer the drawing *in reverse* onto the base board.
- Cut out each shape of the building separately and glue them onto the block leaving a space of 2-4mm between each shape (this helps with the definition of each shape). Use a lot of glue as pieces may come off when pupils begin to print.
- Additional details can be cut out and glued on top of previous shapes.
- Once the block is finished cut away unused background.

To print

- Check the glue on the baseboard is full dry.
- Spread the ink out on the inking tray.
- Transfer the ink onto the baseboard using the roller.
- Place a piece of paper on top Rub with the side of your hand, the back of a spoon or a clean roller.

Equipment - to prepare the block
thick piece of card to act as a block
thin card which can be cut out using school scissors
scissors
glue
tracing paper
masking paper
cutting surfaces
steel rules and scalpels (optional, but pupils soon enjoy the precision which this tool offers)

Warkworth Castle, Northumberland.

The image begins to show through.

- Peel off the paper and repeat. The first print may be pale as some card is more porous and soaks up the ink very quickly and needs to be saturated with ink before a sharper print appears.

Extension exercise
Before you clear away, use the ink on the inking tray to produce monoprints. For this, your pupils need to have made a tracing of their drawing in advance.

- Spread the ink very thinly on the inking tray (you may need to wipe off most of the ink).
- Gently place a clean piece of paper on the inking tray.
- Over the clean piece of paper place the tracing (reverse side).
- Use the point of a pen or pencil and draw over the tracing, pressing quite firmly. Pupils should not rest on the paper to steady their hand as this may leave large blotches.
- When complete peel off the tracing and the paper and your pupils will have a monoprint.

Equipment - for printing
rollers
ink
inking tray
plenty of newspaper
wet cloths

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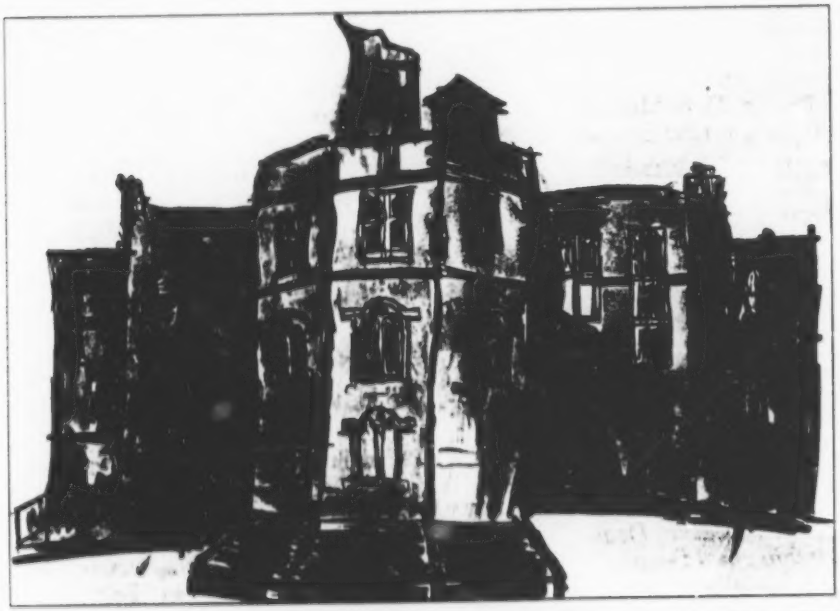

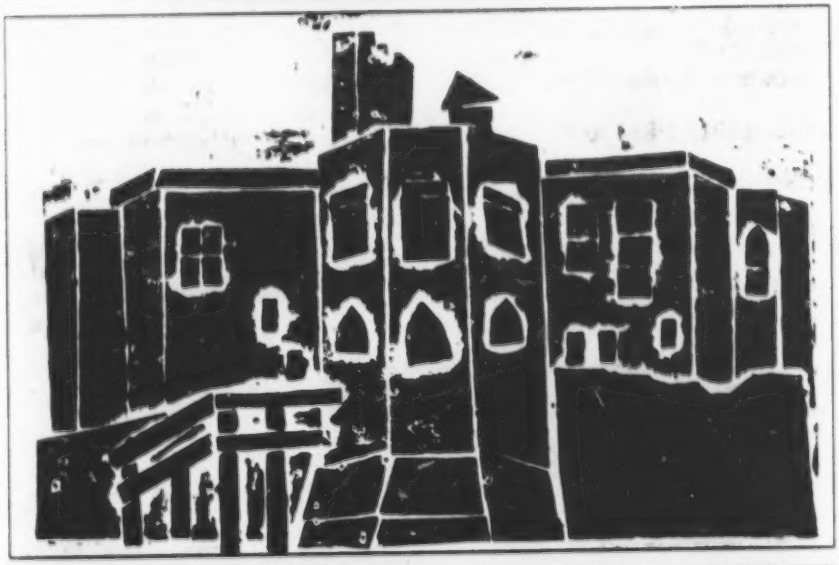

Monoprints can easily be made using only small amounts of ink spread thinly on the inking tray. Accidental blotches and marks, caused by pupils resting or leaning on the paper when they are tracing can add atmosphere to an image.

Portchester Castle, Hampshire.

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Videos

Historic site - a sculptor's view, suggests application of ideas for art, design and technology. English Heritage, 1991. 23 minutes.

ACKNOWLEDGEMENTS

The editor would like to thank Ann Curtis for her inspiring contributions to this book. Elinor Eastwood and Northern Print Studio for their work with teachers participating in the 'Wall to Wall' print project, supported by English Heritage. Schools involved in the Schools Adopt Monuments Project whose invaluable contributions have illustrated many of the recommended teaching approaches. Schools in North Yorkshire who produced some superb artwork as part of English Heritage's Christian Heritage Year. Coquet High School, Amble for their work at Warkworth Castle. Boroughbridge Primary School for their work at Aldborough Roman site. Adderlane School, Prudhoe for specifically programming work to support this book. Sue Moorhouse, Sue Richmond and Liz Lyth who undertook special project work in connection with this book. Jenny Eddy for the resources she provided. All schools who submitted case studies and artwork. We regret that we were unable to feature more.

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Inside back cover: Collaborative textile hanging.

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The historic environment offers a stimulating starting point for work in art with pupils at different Key Stages. This book gives practical and realistic ideas for teaching and learning to satisfy the current demands of the curriculum. Creating artwork need not be seen as an activity in isolation but can be used to reinforce historical understanding or to support cross-curricular work.

Written by Malcolm Lockey, Adviser for art in the former Cleveland County and David Walmsley, formerly a teacher and now an Education Officer for English Heritage. This book is one of our *Education on Site* series, suggesting educational strategies for the use of historic landscapes, sites and buildings.

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